



(Harvest dance. Höstdans)

für

Frauenchor und Orchester.

MUSIK und TEXT

von

ASGER HAMERIK.

OP. 37.

→ PARTITUR. ←

16 Orchesterstimmen
je M. 30.

M. 6. — n.
4 Chorstimmen
je M. 30.

Klavierauszug mit Text
M. 3. —

Eigenthum der Verleger für alle Länder.



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Erntetanz.

Kommt Mägdlein, gross und klein,
Kommt Alle im Verein
Zum Erntefest, den Ahrenkranz zu
weih'n!
Ihr sollt im Rosenhain
Mit Spiel und Ringelreih'n
Die Nacht verbringen, lachen, tanzen,
singen!
Euch laden Flöten ein,
Die Geigen klingen.

Die blüh'nde Flur entlang
Tönt unter Sensenklang
Das alte Schnitterlied, der lockende
Gesang:
„Lacht mir dein Auge hold,
Schenkst du mir Herzensgold;
Schenkst mir dich selbst, dann preis
ich Gott mit Dank!“

Im wirbelnden Tanze,
Mit Blumen im Kranze,
Sie girren und gurren,
Sie lispeln und surren.
„Komm Lieschen, mein Süsschen,
Zum Schluss ein Kuss,
Ein Küsschen!“

* * *

Vor der schönen Nacht, der dunkeln,
Fliehet der Tag, die Sterne funkeln;
In der Wellen stiller Fluth
Spiegelt sich des Mondes Gluth.

Wetterleuchten schimmert durch der
Wolken Flor,
Noch ein Käuzchen wimmert, Irr-
licht schlüpft durch's Rohr.
Auf den gold'nen Ähren glimmert
Perl des Thau's und flimmert,
Nebel deckt das Moor.

* * *

Harvest dance.

'Tis harvest holiday,
Ye merry maids, I say,
Come, let us join the reapers roun-
delay.
Mid stacks of scented hay
We'll while the night away,
In rhythmic measureswinging, pleas-
ure bringing,
Where pipes and fiddles gay
Set all a singing.

Join hands, and dance in chain
Around the golden grain,
And cast a smile to him, who sings
the old refrain:
„Two eyes of tender blue,
A heart sincere and true,
Come, life is short, the hours of
joy but few!“

A glance, full of pleasure,
A dance, light in measure.
A dance in a trance
Of bliss . . . a kiss,
My treasure!

* * *

Day is hiding, night abiding,
Stars by stars on high are gliding.
Harvest moon, so full and bright,
Floods the fields with amber light.

Sparkling dew-drops glitter on the
bower-eaves,
Will-o'-th'-wisp's fast flitter through
the fading leaves.
Sheen of lightning chases shadows,
On the misty meadows,
O'er the golden sheaves.

* * *

Höstdans.

Hör muntre pigelil,
Vi hösten fejre vil
Med sang og dans til horn og fløj-
ters spil.
Kom, arm i arm, afsted,
Til nøddeskoven ned,
Hvor svende, piger higer; skaren
stiger
Med skæmt og lystighed,
Til klang af giger.

Slyng rön og slåentorn
Omkring det gule korn,
Og smil til svenden hist, som hæver
højt sit horn:
„En yndig pigemund,
En kind så rød og sund,
Kom, glæden varer kun en stakket
stund!“

Hans tale, så fager,
Den pigelil drager.
Han tisker og hvisker . . .
O tys, et kys
Han tager!

* * *

Dagen strider, natten lider,
Stjerne op bag stjerne glider,
Höstens måne, rund og klar,
Spejler sig i søens glar.

Duggens dråbe glitrer på de gyldne
neg,
Lygtemanden sitrer, let går løvets
leg.
Kornmod glimter, jager skygger,
Mosekonen brygger
Bag den gamle eg.

* * *

Lass sie tanzen, lass sie geigen,
 Flieh', mein Lieb, ich folge dir!
 Dass des Waldes tiefstes Schweigen
 Walte über dir und mir.

Lass sie suchen, lass sie schelten,
 Ihrem Toben sind wir taub.
 Du entrückst uns diesen Welten,
 Dank sei dir, du dichtes Laub!

Bleicher Mondstrahl blinkt und
 flimmert,
 Dich erklärend, und durchschim-
 mert
 Deiner Locken Kranz;
 Er umstrahlet deine Wangen,
 Lacht in deiner Augen Glanz,
 Lockt mit Gold und Silberspangen
 Elfenschwestern her zum Tanz.

Lass mich ruh'n in deinen Armen,
 Deinen Blick mein Herz erwärmen,
 Worte brauche nicht.
 Wiege mich! An deiner Wange
 Web' ich wonnig dies Gedicht;
 Wiege leise, wiege lange,
 Bis die Lerche grüsst das Licht!

* * *

Kaum erschienen, schon entschwun-
 den
 Ist die Jugend, Alter naht.
 Tanze und versing' die Stunden,
 Wer noch Lust am Leben hat!

Mitten in des Winters Brausen
 Sei dem Lenze Dank gebracht;
 Lass es stürmen, lass es sausen,
 Wenn nur die Erin'n'ung lacht,
 Glücklich macht. Gut' Nacht.

While they're singing, while they're
 dancing,
 Come my love, let us steal by
 To the forest's sweet entrancing
 Solitude; but you and I.

Let them call us, seek and wonder,
 Hold my hand, and do not sigh,
 In the woody hollows yonder
 We're alone! but you and I.

Moonbeams tender, light and slender,
 O'er your locks in shining splendor
 Glorylike expand;
 Tint your cheeks so pale, and tremble
 In your eye, round foot and hand
 Weave their web, till you resemble
 Elfin maid from elfin land.

Loving heart 'gainst mine reposing,
 Loving arms, around me closing,
 Speak love's silent tongue.
 Rock to music's lulling measure,
 Rock me lightly, rock me long,
 Into dreams of love's sweet pleasure
 With a kiss, a smile, a song!

* * *

Youth will pass, and manhood follow
 Swiftly, but a flood and ebb.
 Life's success and joys are hollow
 Freaks of fancy's wanton web.

Spring has flown, and Summer aging
 Into Fall, will soon take flight.
 Friends, while Winter storms are
 raging,
 Let us dream of Spring and light,
 Sweet and bright. Good night.

Lad dem synge, lad dem spille,
 Kom min skat, ad denne vej
 Ind i skoven, der er stille
 Ensomhed; kun du og jeg.

Lad dem lede, lad dem kalde,
 Hold min hånd, og frygt kun ej,
 Her i nattens dunkle halle
 Vi er ene; du og jeg.

Månens stråler, sølverhvide,
 Gennem dine lokker glide,
 Slynge sig i krans;
 Gøre dine kinder bløge,
 Give øjet liv og glans,
 Kysse læben, mens de lege
 Med dit smil en elledans.

Kom og sæt dig ved min side,
 Vind omkring mig dine hvide
 Arme, natten lang.
 Lul mig længe, vug tillige,
 Vug mig, under valsens klang,
 Ind i kærlighedens rige
 Med et kys, et smil, en sang!

* * *

Ungdom svinder, manddoms dage
 Snart er talte og forbl.
 Livets lyst og lykke, vage
 Føstre af vor fantasi.

Våren svandt for somrens dage,
 Stork og svale fløj forbl.
 Venner, nu er kun tilbage
 Vintrens nat at længes i,
 Trænges i, og ti.



Erntetanz. Harvest dance. Höstdans.



In tempo comodo, ma animato. ♩ = 88.

Asger Hamerik, Op. 37.

2 Flauti.

2 Oboi.

2 Clarinetti in B.

2 Fagotti.

2 Corni in F.

Timpani in C G.

Soprani I.

Soprani II.

Alti I.

Alti II.

Violini I.

Violini II.

Viole.

Violoncelli.

Bassi.

In tempo comodo, ma animato.

Handwritten notes and markings at the top left of the page.

SCHOOL OF MUSIC
UNIVERSITY OF MICHIGAN

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Handwritten musical score for a piano piece, featuring multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. The score includes dynamic markings such as *p* (piano), *f* (forte), *f subito* (sudden forte), and *p sempre* (piano throughout). It also includes performance instructions like *1^o solo.*, *espressivo*, and *divisi*. The notation is in G major (one sharp) and 3/4 time. The score is divided into two systems, with the first system containing 10 measures and the second system containing 10 measures. The first system ends with a double bar line, and the second system begins with a repeat sign. The score is for a piano with multiple parts, including a solo part and a section marked *divisi*.

Part. B. 906.

[illegible]

Ihr sollt im Hain mit Rin - gel - reih'n die Nacht ver -
Mid stacks of hay while night a - way, in rhyth - mic
 Kom, kom af - sted, til sko - ven ned, hvor sven - de,

Die Nacht sollt ihr ver - brin - gen
We'll while the night a - way, in
 Af - sted, til sko - ven ned, hvor

- fest, den Äh - renkranz zu weih'n! Die Nacht sollt ihr ver - brin - gen
join the reap - ers' round - e lay. We'll while night a - way, in
 dans til horn og fløj - ters spil. Kom til sko - ven ned, hvor

- fest, den Äh - renkranz zu weih'n! Ihr sollt im Ro - senhain mit Spiel und Rin - gelreih'n
join the reap - ers' round - e lay. Mid stacks of scent - ed hay, we'll while the night a - way,
 dans til horn og fløj - ters spil. Kom, arm i arm, af - sted, til nöd - de - sko - ven ned,

The piano accompaniment consists of a grand staff with five staves. The right hand plays a melody with triplets and slurs, while the left hand provides a harmonic accompaniment with triplets and slurs. Dynamics include *p* (piano) and *f* (forte).

[illegible]

B

G. P.

f p f p f p f p

Euch la - den Flö - ten ein, die Gei - gen klin - gen. Die blühn - de
where pipes and fiddles gay set all a sing - ing. Join hands, and
med skæmt og ly - stig hed, til klang af gi - ger. Sling rön og

euch la - den ein, Gei - gen klin - gen.
where fid - dles gay set all sing - ing.
med ly - stig hed, og med gi - ger.

euch la - den ein, sie klin - gen.
where fid - dles gay set sing - ing.
med ly - stig hed, og gi - ger.

la - - den ein, Gei - gen klin - gen.
fid - - dles gay set all sing - ing.
ly - - stig hed, og med gi - ger.

V 3 3 3
p

V 3 3 3
p

B

G. P.

Flur ent-lang...
dance in chain,...
slå - en - torn,...

...das al - te Schnit - ter -
...and cast a smile to
...og smil til sven - den

...tönt un - ter Sen - senklang
...a - round the gold - en grain,
...om - kring det gu - le korn,

das al - te Schnit - ter -
and cast a smile to
og smil til sven - den

...das al - te Schnit - ter - lied, der lok - ken - de Ge - sang, das
...and cast a smile to him, and cast a smile to him, who
...og smil til sven - den hist, og smil til sven - den hist, som

...das al - te Schnit - ter -
...and cast a smile to
...og smil til sven - den

divisi

C

The musical score is written for a vocal part and a piano accompaniment. The vocal part is in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The tempo is marked 'mf' (mezzo-forte). The score includes a '1st solo' section for the piano part. The lyrics are in German and English, with the English lyrics in parentheses. The score is divided into systems, with the vocal part and piano part on separate staves. The piano part includes a 'pizz.' (pizzicato) section and an 'arco' (arco) section. The score ends with a 'C' time signature.

Vocal Part:

1. *lied, der lok - ken - de Ge - sang:*
him, who sings the old re - frain:
hist, som hæ - ver höjt sit horn:

2. *lied, der lok - ken - de Ge - sang:*
him, who sings the old re - frain:
hist, som hæ - ver höjt sit horn:

3. *al - te Lied, der lok - ken - de Ge - sang:*
sings the old refrain, the old re - frain:
hæ - ver höjt sit horn, hæ - ver sit horn:

4. *lied, der lok - ken - de Ge - sang:*
him, who sings the old re - frain:
hist, som hæ - ver höjt sit horn:

Piano Part:

1. *1st solo.*
p

2. *„Dein Au - ge hold - schenkt Herzens.*
„Two eyes so blue, a heart so
„En yn - dig mund, en kind så

3. *„Lacht mir dein Auge hold, schenkst du mir*
„Two eyes of tender blue a heart sin -
„En yn - dig pi - ge - mund, en kind så

C

The image shows a page of musical notation for a song. It begins with a piano introduction consisting of five staves (treble and bass clefs). The first system of music includes lyrics in three languages: German, English, and Danish. The second system continues the melody with more lyrics. The third system also includes lyrics. The notation features various musical symbols, including triplets, dynamics like 'f' and 'mf', and clefs. The lyrics are written below the staves, with some words in italics.

German Lyrics:
 „Lacht mir dein
 „Two eyes of
 „En yn - dig
 gold, schenkst mir dich selbst, dann hab' Dank, dein Au - ge
 true, the hours of joy are few, come, two eyes so
 sund, kom, glæ - den va - rer kort, kom, en yn - dig
 „Dein Au - ge
 „Two eyes so
 „En yn - dig
 Herzensgold, schenkst mir dich selbst, dann preis' ich Gott mit Dank, schenkst
 cere and true, come, life is short, the hours of joy but few, come,
 rød og sund, kom, glæ - den va - rer kun en stakket stund, kom,
 du mir
 life is
 pi - ge,

English Lyrics:
 „Lacht mir dein
 „Two eyes of
 „En yn - dig
 gold, schenkst mir dich selbst, dann hab' Dank, dein Au - ge
 true, the hours of joy are few, come, two eyes so
 sund, kom, glæ - den va - rer kort, kom, en yn - dig
 „Dein Au - ge
 „Two eyes so
 „En yn - dig
 Herzensgold, schenkst mir dich selbst, dann preis' ich Gott mit Dank, schenkst
 cere and true, come, life is short, the hours of joy but few, come,
 rød og sund, kom, glæ - den va - rer kun en stakket stund, kom,
 du mir
 life is
 pi - ge,

Danish Lyrics:
 „Lacht mir dein
 „Two eyes of
 „En yn - dig
 gold, schenkst mir dich selbst, dann hab' Dank, dein Au - ge
 true, the hours of joy are few, come, two eyes so
 sund, kom, glæ - den va - rer kort, kom, en yn - dig
 „Dein Au - ge
 „Two eyes so
 „En yn - dig
 Herzensgold, schenkst mir dich selbst, dann preis' ich Gott mit Dank, schenkst
 cere and true, come, life is short, the hours of joy but few, come,
 rød og sund, kom, glæ - den va - rer kun en stakket stund, kom,
 du mir
 life is
 pi - ge,

Herzensgold, schenkst mir dich selbst, dann preis' ich Gott mit Dank, mit Dank, preis' ich
 cere and true, come, life is short, the hours of joy but few, but few, hours
 röd og sund, kom, glæ - den va - rer kun en stakket stund, en stund, va - - - rer

gold, schenkst mir dich selbst, ja, dann preis' ich Gott mit
 true, come, life is short, and the hours of joy but
 sund, kom, pi - ge, kom, glæ - - - den va - rer kun en

gold, schenkst mir dich selbst, dann preis' ich Gott, preis' ich
 true, the hours of joy are few, but few, hours
 sund, kom, glæ - den va - - - rer kun en stund, va - - - rer

dich selbst, preis' ich Gott mit Dank, preis' ich
 short, and hours of joy but few, hours of
 glæ - den va - - - rer kun en stund, va - - - rer

D

p

Gott mit Dank!⁴ „Komm!—
joy but few! Come!—
kun en stund! Kom!—

Dank, mit Dank!⁴ Mit Blu-men im Kran-ze
few, but few! A dance, light in meas-ure,
stund, en stund! Hans ta-le sa fa-ger,

Gott mit Dank!⁴ „Komm!— O
joy but few! Come!— A
kun en stund! Kom!— O

Gott mit Dank!⁴ Im wir-bel-n-den Tan-ze sie gir-ren und
joy but few! A glance full of pleas-ure. A dance in a
kun en stund! Hans ta-le sa fa-ger, den pi-ge-lil

p **D**

The musical score is for Part B. 906. It consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in 3/4 time. The score is divided into three systems. The first system contains instrumental introduction. The second system contains the main vocal melody with lyrics in German and English. The third system contains the piano accompaniment for the vocal melody. The lyrics are as follows:

O komm!
A dance,
 O tys.

Komm Lieschen, mein Süsschen,
a dance in a trance...
 Han ti-sker og hvi-sker...

ein Kuss, ein
a kiss, my
 et kys han

mf cresc.
 sie lis-peln und sur-ren., Komm,
a dance in a trance of bliss,
 den pi-ge-lil dra-ger, tys.

Lies-chen, zum Schluss ein Kuss, ein
a trance of bliss... a kiss, my
 Han hvi-sker... tys, et kys han

komm!
dance,
 tys.

Komm Lieschen, mein Süsschen,
a dance in a trance
 Han ti-sker og hvi-sker...

zum Schluss ein Kuss, ein
of bliss... a kiss, my
 o tys, et kys han

gur-ren., Komm!
trance of bliss...
 dra-ger, tys.

G.P. E Andante sostenuto e molto tranquillo. ♩ = 60.

espressivo

molto dolce

Küss - chen! "treas - ure! ta - ger!

Küss - chen! "treas - ure! ta - ger!

Küss - chen! "treas - ure! ta - ger!

Vor der schönen, der schönen Nacht, der dun -
Day 'is hid . ing, the stars on high are glid -
Da - gen strider, op stjærne glider bag stjær -

molto dolce

molto dolce

molto dolce divisi

molto dolce

G.P. E Andante sostenuto e molto tranquillo.
Part. B. 906.

The musical score is for Part B. 906, featuring a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal melody and piano accompaniment for the first two lines of the song. The second system contains the vocal melody and piano accompaniment for the next four lines. The lyrics are in German and English. The piano part features a prominent bass line with a melodic motif in the right hand.

Vocal Melody:

Vor der schönen Nacht, der dunkeln,
 Day is hid-ing, night a-bid-ing,
 Da-gen stri-der, nat-ten li-der,

Vor der schönen Nacht, der dunkeln, dun - keln,
 Day is hid-ing, night a-bid-ing, stars on
 Da-gen stri-der, nat-ten li-der, stjär - ne bag

Vor der schönen Nacht, der dun - keln,
 Day is hid-ing, night a-bid-ing,
 Da-gen stri-der, nat-ten li-der,

- keln,
 - ing,
 - ne,

Nacht, der dun - keln,
 night a-bid-ing,
 nat-ten li-der,

flieht der Tag, die Ster-ne funkeln; in der Wel-len
 stars by stars on high are glid-ing, harvest moon, so
 stjär-ne op bag stjär-ne gli-der, höstens må-ne,

flieht der Tag; in stil-ler Fluth spie-gelt
 high are glid-ing, har-vest moon floods the
 stjär-ne gli-der, må-nen klar, spej-ler

flieht der Tag; in der Fluth spie - - - gelt
 har-vest moon, so bright, floods the
 höstens må-ne klar spej - - - ler

flieht - der Tag; in der Fluth spie - -
 har - vest moon, full and bright, floods
 hö - stens må - ne, så klar, spej -

Piano Accompaniment:

The piano part consists of a right hand and a left hand. The right hand features a melodic motif in the first system, which is repeated in the second system. The left hand features a bass line with a melodic motif in the first system, which is repeated in the second system. The piano part is marked with a *p* (piano) dynamic.

F

stil . ler Fluth
full and bright,
rund og klar,
spej . ler sig i
spej . ler sig i
sich des
fields with
sig i
Mon - des
am - ber
sø - ens
Gluth .
light .
glar .
Wet . ter . leuchten schimmert durch der Wol . ken Flor,
Sparkling dewdrops glit - ter on the bow - er-eaves,
Dug . gens drå . be glit - trer på de gyld - ne neg,
Leuch - ten schimmert durch der Wol . ken Flor,
Spark - ling dew . drops glit - ter on the eaves,
Dug - gens drå . be glit - trer hist på neg,
Wet . ter . leuchten schimmert durch der Wol . ken Flor,
Sparkling dewdrops glit - ter on bow - er-eaves,
Dug . gens drå . be glit - trer på gyld - ne neg,
- gelt sich des
the fields with
- ler sig i
Mon - des
am - ber
sø - ens
Gluth .
light .
glar .
Wet . ter . leuchten schim - mert,
Spark . ling dewdrops glit - ter,
Duggens drå . be glit - trer,
divisi
p
F

3rd solo. *mf* *f*

noch ein Käuzchen wimmert, Irr. licht schlüpft durch's Rohr. Auf den gold'nen Äh-ren glim.mert
will.o'th'wisps fast flit - ter through the fad - ing leaves.
 lyg - te.man.den sit - trer, let gäer lö - vets leg. Korn.mod lightning chas.es shadows,
 glim - ter, ja - ger skygger,

Käuz - chen wim.mert Irr. licht schlüpft durch's Rohr. Auf den Äh - ren
will - o'th'wisps fast flit - ter through the leaves.
 lyg - te.man.den sit - trer let i leg. Korn.mod light - ning
 glim - ter,

noch ein Käuzchen wim - mert und schlüpft durch's Rohr. Auf den gold'nen Äh - ren glim.mert
will.o'th'wisps fast flit - ter through fad - ing leaves.
 lyg - te.man.den sit - trer ved lö - vets leg. Korn - mod glimter, ja - ger skyg-ger,

noch ein Käuzchen wim - mert, schlüpft durch's Rohr. Auf den gold'nen Äh - ren glim.mert
will.o'th'wisps fast flit - ter through the leaves.
 lyg - te.man.den sit - trer let i leg. Korn - mod glim - ter, ja - ger skyg-ger,

f

The musical score is for Part B. 906, featuring a vocal melody and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into two systems. The first system contains the vocal melody and piano accompaniment. The second system contains the vocal melody and piano accompaniment. The lyrics are in German and English.

Vocal Melody:

Perl' des Thau's und flim - mert, Ne - bel deckt das Moor. Wet - ter - leuchten schimmert
on the mist - y mead - ows, o'er the gold - en sheaves. Spark - ling dewdrops glit - ter
mo - se - ko - nen bryg - ger bag den gam - le eg. Dug - gens drä - be glit - ter

Piano Accompaniment:

glimmert Thau und flim - mert, Ne - bel deckt das Moor. Leuch - ten schim - mert
on the mist - y mead - ows, o'er the gold - en sheaves. Spark - ling dew - drops
mo - se - ko - nen bryg - ger bag den gam - le eg. Dug - gens drä - be

Vocal Melody (Continued):

Perl' des Thau's und flim - mert, Ne - bel deckt das Moor. Wet - ter - leuchten schim - mert
on the mist - y mead - ows, o'er the gold - en sheaves. Spark - ling dewdrops glit - ter
mo - se - ko - nen bryg - ger bag den gam - le eg. Dug - gens drä - be glit - ter

Piano Accompaniment (Continued):

Thau, und der Ne - bel deckt das Moor. Wet - ter - leuchten schim -
on mist - y mead - ows, o'er the sheaves. Spark - ling dewdrops glit -
mo - sen den bryg - ger bag - - - ved eg. Dug - gens drä - be glit -

The musical score is for Part B.906 and consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line has four staves, each with a different vocal part (Soprano, Alto, Tenor, Bass). The piano accompaniment has two staves (Right and Left Hand). The second system also includes a vocal line and a piano accompaniment, with the vocal line having four staves and the piano accompaniment having two staves. The lyrics are in German and English, and the music is in 3/4 time with a key signature of two flats (B-flat and E-flat).

System 1:

Vocal parts (Soprano, Alto, Tenor, Bass):

durch der Wol - ken Flor, noch ein Käuzchen wim - mert, Irr. licht schlüpft durch's Rohr. Auf den
 on the bow - er-eaves, will - o'th'wisps fast flit - ter through the fad - ing leaves. Sheen of
 på de gyld - ne neg, lyg - te - man - den sit - trer, let gåer lö - vets leg. Kornmod

Piano accompaniment:

p *mf* *f*

System 2:

Vocal parts (Soprano, Alto, Tenor, Bass):

durch der Wol - ken Flor, Käuz - chen wim - mert, Irr. licht schlüpft durch's Rohr. Auf den
 glit - ter on the eaves, will - o'th'wisps fast flit - ter through the leaves. Sheen of
 glit - trerhist på neg, lyg - te - man - den sit - trer let i leg. Kornmod

Piano accompaniment:

p *f*

System 3:

Vocal parts (Soprano, Alto, Tenor, Bass):

durch der Wol - ken Flor, noch ein Käuzchen wim - mert und schlüpft durch's Rohr. Auf den gold'nen
 - ter on bow - er-eaves, will - o'th'wisps fast flit - ter through fad - ing leaves. Sheen of lightning
 - trer på gyld - ne neg, lyg - te - man - den sit - trer ved lö - vets leg. Korn - mod glim - ter,

Piano accompaniment:

p *f*

System 4:

Vocal parts (Soprano, Alto, Tenor, Bass):

- mert, noch ein Käuzchen wim - mert, schlüpft durch's Rohr. Auf den gold'nen
 - ter, will - o'th'wisps fast flit - ter through the leaves. Sheen of lightning
 - trer, lyg - te - man - den sit - trer let i leg. Korn - mod glim - ter,

Piano accompaniment:

p *f*

f solo. *Poco ritenuto.*

f solo.

gold'nen Äh-ren glimmert Perl' des Thau's und Ne-bel deckt das
 lightningchas-es shadows, on the mist-y mead-ows, o'er the
 glim-ter, ja-ger skygger, mo-se-ko-nen bryg-ger bag-the-ved

Äh-ren glimmert Thau und flim-mert, Ne-bel deckt das
 light-ning on the mist-y mead-ows, o'er the gold-en
 glim-ter, mo-se-ko-nen bryg-ger bag den gam-le

Äh-ren glimmert Perl' des Thau's und flim-mert, Ne-bel deckt das
 chas-es shadows, on the mist-y mead-ows, o'er the gold-en
 ja-ger skygger, mo-se-ko-nen bryg-ger bag den gam-le

Äh-ren glimmert Thau, und der Ne-bel deckt das
 chas-es shadows, on mist-y mead-ows, o'er the
 ja-ger skygger, mo-sen den bryg-ger bag-ved

Poco ritenuto.

Tempo primo. H

Moor.
sheaves.
eg.

Moor.
sheaves.
eg.

Moor.
sheaves.
eg.

Moor.
sheaves.
eg.

Tempo primo. H

Part. B. 906.

Detailed description: This is a page of a musical score, page 24, for Part B. 906. The tempo is marked 'Tempo primo.' at the beginning and end of the section. The music is in common time (C). The score includes piano accompaniment and vocal parts. The piano part features a variety of textures, including chords, triplets, and a prominent bass line with eighth-note patterns. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The vocal parts are for four voices, each with the lyrics 'Moor. sheaves. eg.' written below them. The lyrics are repeated for each voice part. The score is divided into two systems, each containing five staves. The first system has a key signature of one flat (B-flat) and a common time signature. The second system continues the same key signature and time signature. The music is characterized by its rhythmic complexity, particularly in the piano accompaniment, which uses many triplets and sixteenth notes. The vocal parts are more melodic and simpler in rhythm, providing a contrast to the intricate piano accompaniment.

Musical score for Part B. 906, featuring multiple staves with complex rhythmic patterns, triplets, and vocal lines with lyrics.

The score is divided into two systems. The first system consists of six staves. The top two staves are vocal parts with lyrics: "Tra-la, la-la-la, la, tra-la, la-la-la, la." The bottom four staves are instrumental parts, including a piano (p) and a forte (f) section. The second system consists of six staves. The top two staves are vocal parts with lyrics: "Tra-la, la-la-la, la, tra-la, la-la-la, la." The bottom four staves are instrumental parts, including a piano (p) and a forte (f) section.

Key musical elements include:

- Triplets (3) and dynamic markings (p, f, psubito).
- Lyrics: "Tra-la, la-la-la, la, tra-la, la-la-la, la."
- Instrumental parts with complex rhythmic patterns and triplets.

The musical score is arranged in three systems. The first system consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The second system contains the vocal melody with lyrics in German and English, followed by a piano accompaniment staff. The third system consists of five staves: four vocal staves and one piano accompaniment staff.

Lyrics:

Tra-la, la-la-la, la-la-la, tra-la, la-la-la, la-la-la, tra-la, la-la-la, la-la-la, tra-la, la-la-la, la-la-la,

Kommt Mägdlein, gross und klein, kommt Al-le im Ver-ein zum Ern-te-fest, den Äh-ren.kranz zu
 'Tis har-vest hol-i-day, ye mer-ry maids, I say, come, let-us join the reap-ers'round-e-
 Hör mun-tre pi-ge-lil, vi hö-sten fej-re vil med sang og dans til horn og fløj-ters

Kommt Mägdlein, gross und klein, kommt Al-le im Ver-ein zum Ern-te-fest, den Äh-ren.kranz zu
 'Tis har-vest hol-i-day, ye mer-ry maids, I say, come, let-us join the reap-ers'round-e-
 Hör mun-tre pi-ge-lil, vi hö-sten fej-re vil med sang og dans til horn og fløj-ters

f solo.

p

Ihr sollt im Hain mit Rin - gel - reih'n die Nacht ver - bringen,
 Mid stacks of hay while night a - way, in rhythmic meas - ure
 Kom, kom af - sted, til sko - ven ned, hvor sven - de, pi - ger

f

tra..la, la..la. Die Nacht sollt ihr ver - brin - gen mit Spiel,
 We'll while the night a - way, in meas - ure
 Af - sted, til sko - ven ned, hvor pi - ger

f

weih'n! Die Nacht sollt ihr ver - brin - gen mit Spiel,
 lay. We'll while night a - way, in meas - ure
 spil. Kom til sko - ven ned, hvor pi - ger

f

weih'n! Ihr sollt im Ro - senhain mit Spiel und Rin - gel.reih'n die Nacht ver - brin.gen,
 - lay. Mid stacks of scent - ed hay, we'll while the night a - way, in rhythmic meas.ure
 spil. Kom, arm i arm, af.sted, til nöd - de - sko - ven ned, hvor sven - de, pi - ger

p

The musical score is arranged in two systems. The first system consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The second system consists of four vocal staves and one piano accompaniment staff. The piano part includes a grand staff (treble and bass clef) and a separate staff for the left hand. The score includes various musical notations such as triplets, dynamics (p, f), and articulation marks. The lyrics are written below the vocal staves in both Danish and German.

Lyrics:

la - chen, tan - zen, sin - gen!
 swing - ing, pleas - ure bring - ing,
 hi - ger; ska - ren sti - ger,

la - chen, tan - zen, sin - gen, kommt, die Flö - ten
 swing - ing, pleas - ure bring - ing, pleas - ure bring - ing,
 hi - ger; ska - ren sti - ger, ska - ren sti - ger,

la - chen, tan - zen, sin - gen, kommt, die Flö - ten
 swing - ing, pleas - ure bring - ing, pleas - ure bring - ing,
 hi - ger; ska - ren sti - ger, ska - ren sti - ger,

Flö - ten euch la - den ein, — euch —
 swing - ing, o come, where pipes — and —
 hi - ger med skæmt, med skæmt — og —

Part. B. 906.

G. P.

Euch la - den Flö - ten ein, die Gei - gen klin - gen. Die blühn - de Flur ent - lang...
 where pipes and fiddles gay - set all a sing - ing. Join hands, and dance in chain,...
 med skæmt og ly - stig - hed, til klang af gi - ger. Sling rön og slå - en torn,...

euch la - den ein, Gei - gen klin - gen. ...tönt un - ter
 where fid - dles gay set all sing - ing. ...a round the
 med ly - stig - hed, og med gi - ger. ...om kring det

euch la - den ein, sie klin - gen.
 where fid - dles gay set sing - ing.
 med ly - stig - hed, og gi - ger.

la - - den ein, Gei - gen klin - gen.
 fid - - dles gay set all sing - ing.
 ly - - stig - hed, og med gi - ger.

G. P.

...das al - te Schnit - ter - lied, der lok -
 ...and cast a smile to him, who sings
 ...og smil til sven - den hist, som hæ -

Sen - senklang
 gold - en grain,
 gu - le korn,

das al - te Schnitter - lied, der lok -
 and cast a smile to him, who sings
 og smil til sven - den hist, som hæ -

...das al - te Schnitter - lied, der lok - ken - de Gesang,
 ...and cast a smile to him, and cast a smile to him, who sings the old re - frain,
 ...og smil til sven - den hist, og smil til sven - den hist, som hæ - ver højt sit horn,

...das al - te Schnit - ter - lied, der lok -
 ...and cast a smile to him, who sings
 ...og smil til sven - den hist, som hæ -

divisi

K

The musical score is for Part B. 906. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems, each marked with a 'K' at the beginning and end. The vocal line has lyrics in Dutch, English, and German. The piano accompaniment includes a solo section for the right hand and a pizzicato section for the left hand.

Vocal Lyrics:

- ken - de Ge - sang:
the - old re - - frain:
- ver - höjt sit - horn:

„Dein Au - ge hold - - schenkt Her - zens -
„Two eyes so blue, - - a heart so
„En yn - dig mund, - en kind så

„Lacht mir dein Au - ge hold, schenkst du - mir
„Two eyes of ten - der blue, a heart sin -
„En yn - dig pi - gemund, en kind så

Piano Accompaniment:

The piano accompaniment consists of a right hand and a left hand. The right hand has a solo section marked '1^o solo.' and 'p'. The left hand has a pizzicato section marked 'pizz.' and 'f'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

K

The musical score is for a piece titled "Part. B. 906." It begins with a piano introduction in G major, 3/4 time, marked *mf*. The introduction consists of six staves of piano accompaniment. The main melody is a vocal line in G major, 3/4 time, marked *f*. The lyrics are in Norwegian, English, and German.

Lyrics:

„Lacht mir dein Au - ge hold, schenkst du mir
 „Two eyes of ten - der blue, a heart sin -
 „En yn - dig pi - gemund, en kind så

gold, — schenkst mir dich selbst, — dann hab' Dank, dein Au - ge hold — schenkt Herzens -
 true, — the hours of joy — are few, come, two eyes so blue, — a heart so
 sund, — kom, glæ - den va - - - rer kort, kom, en yn - dig mund, — en kind så

„Dein Au - ge hold — schenkt Herzens -
 „Two eyes so blue, — a heart so
 „En yn - dig mund, — en kind så

Herzensgold, schenkst mir dich selbst, dann preis' ich Gott mit Dank, schenkst du mir
 - cere and true, come, life is short, the hours of joy but few, come, life is
 rød og sund, kom, glæ - den va - - - rer kun en stak - ket stund, kom, pi - ge,

Herzensgold, schenkst mir dich selbst, dann preis' ich Gott mit Dank, mit Dank, preis' ich
 - cere and true, come, life is short, the hours of joy but few, but few, hours of
 rød og sund, kom, glæ - den va - rer kun en stak - ket stund, en stund, va - - - rer

- gold, - schenkst mir dich selbst, ja, - dann preis' ich Gott mit
 true, - come, life is short, and - the hours of joy but
 sund, - kom, pi - ge, kom, glæ - den va - rer kun en

- gold, - schenkst mir dich selbst, - dann preis' ich Gott, preis' ich
 true, - the hours of joy, - are few, but few, hours of
 sund, - kom, glæ - den va - - - rer kun en stund, va - - - rer

dich selbst, preis' ich - Gott mit Dank, preis' ich
 short, and hours of joy but few, hours of
 glæ - den va - - - rer kun en stund, va - - - rer

The musical score is for Part B. 906 and consists of two systems of staves. The first system includes vocal staves with lyrics in German and English, and piano accompaniment. The second system continues the piano accompaniment. The music features a 3/4 time signature and includes various musical notations such as triplets, dynamics (p, mf, cresc.), and articulation marks (accents, slurs).

System 1:

Vocal 1 (Soprano):
 Gott mit Dank!“ „Komm!
 joy but few!“ Come!
 kun en stund!“ Kom!

Vocal 2 (Alto):
 Dank, mit Dank!“ Mit Blu-men im Kran-ze
 few, but few!“ A dance, light in meas-ure,
 stund, en stund!“ Hans ta-le så fa-ger,

Vocal 3 (Tenor):
 Gott mit Dank!“ „Komm!
 joy but few!“ Come!
 kun en stund!“ Kom!

Vocal 4 (Bass):
 Gott mit Dank!“ Im wir-beln-den Tan-ze sie gir-ren und
 joy but few!“ A glance full of pleas-ure. A dance in a
 kun en stund!“ Hans ta-le så fa-ger, den pi-ge-lil

System 2:

Piano accompaniment (Piano):
 The piano part continues with a melodic line in the right hand and a bass line in the left hand, featuring triplets and a crescendo.

The image shows a musical score for the song "Komm Lieschen, mein Süßchen". It includes vocal staves with lyrics in both German and English, and piano accompaniment staves. The score is divided into three systems. The first system shows the beginning of the piece with a piano introduction. The second system contains the main vocal entry and piano accompaniment. The third system shows the continuation of the piece, including a repeat sign and a final flourish. The lyrics are as follows:

System 1:

mf *f* *f*

System 2:

O komm! Komm Lieschen, mein Süßchen, ein Kuss, ein
A dance, a dance in a trance... a kiss, my
O tys.— Han ti-sker og hvi-sker... et kys han

mf cresc. *f* *ff*

sie lis-peln und sur-ren. „Komm, Lies- chen, zum Schluss ein Kuss, ein
a dance in a trance of bliss, a trance of bliss... a kiss, my
den pi-ge-lil dra-ger, tys. Han hvi-sker...tys, et kys han

System 3:

komm! Komm Lieschen, mein Süßchen, zum Schluss ein Kuss, ein
dance, a dance in a trance of bliss... a kiss, my
tys. Han ti-sker og hvi-sker... o tys, et kys han

gur-ren. „Komm!“
trance of bliss...
dra-ger, tys.

G.P. **L** Andante grazioso. ♩ = 84.

ff *1^o solo* *p espressivo* *pp sempre* *pp sempre* *pp sempre*

Bouche fermée. *pp*

Küss - chen! "
treas - ure!
ta - ger!

Bouche fermée. *pp*

Küss - chen! "
treas - ure!
ta - ger!

Küss - chen! "
treas - ure!
ta - ger!

dolce ed espressivo

Lass sie tan - zen, lass sie gei -
While they're sing - ing, while they're dan -
Lad dem syn - ge, lad dem spil -

divisi *pp* *pizz.* *arco* *pizz.* *p sempre* *pizz.* *p sempre* *dolce sempre* *dolce sempre* *pp* *pizz.* *pp* *p sempre*

G.P. **L** Andante grazioso.

The musical score is arranged in two systems. The first system consists of six staves: two vocal staves (Soprano and Alto) and four piano staves (Right Hand, Left Hand, and two additional staves). The second system also consists of six staves, with the vocal parts continuing and the piano accompaniment featuring various articulations like *arco* and *pizz.*

Vocal Parts:

Soprano:
 -gen, flieh, mein Lieb, ich fol - ge dir! Dass des Wal - des tief - stes Schwei -
 -cing, come my love, let us - steal by to the fo - rest's sweet en - tran -
 -le, kom min skat, ad den - ne vej ind i sko - ven, der er stil.

Alto:
 -gen, flieh, mein Lieb, ich fol - ge dir! Dass des Wal - des tief - stes Schwei -
 -cing, come my love, let us - steal by to the fo - rest's sweet en - tran -
 -le, kom min skat, ad den - ne vej ind i sko - ven, der er stil.

Piano Accompaniment:

The piano part includes several staves with articulations: *arco* (arco), *pizz.* (pizzicato), and *arco* (arco). The piano part features a variety of musical notations, including eighth notes, sixteenth notes, and rests.

Musical score for Part B. 906, featuring vocal and piano parts. The score includes German and English lyrics, dynamic markings, and performance instructions.

Vocal Part:

 ...ü - ber dir und mir.

 ...but— you and I.

 ...kun— du og jeg.

Piano Part:

 ...wal . te ü . ber dir und mir.

 ...sol . i . tude; but you and I.

 ...en . som . hed; kun du og jeg.

Lyrics:

 - gen wal . te ü . ber dir und mir.

 - cing sol . i . tude; but you and I.

 - le en . som . hed; kun du og jeg.

Performance Instructions:

 Bouche fermée.

 1^o solo.

 dolce ed espressivo

 arco

 harmoniques

 pizz.

 arco

 pizz.

Musical score for Part B. 906, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal part includes lyrics in Danish, German, and English. The piano part includes performance instructions such as *pp*, *arco*, and *pizz.*

Lyrics:
 -ten, ih - rem To - ben sind wir taub. Du ent - rückt uns die - sen Wel -
 - der, hold my hand, and do - not sigh, in the wood - y hol - lows yon -
 - de, hold min hånd, og frygt kun ej, her i nat - - tens dunk - le hal -

Performance instructions:
 arco pizz. arco pizz. arco pizz.

M

...Dank, du dich - tes Laub!
 ...but— you and I.
 ...kun— du og jeg.

...Dank, du dich - tes Laub!
 ...But— you and I.
 ...kun— du og jeg.

...Dank sei dir, du dich - tes Laub! Blei - cher Mond - - strahl blinkt und
 ...we're a - lone; but you - and I. Moon - beams ten - - der, light and
 ...vi er e - ne; du og jeg. Må - nens strå - - ler söl - ver -

ten, Dank sei dir, du dich - tes Laub! Blei - cher Mond - - strahl blinkt und flim - -
 der, we're a - lone; but you and I. Moon - beams ten - - der, light and slen - -
 le vi er e - ne; du og jeg. Må - nens strå - - ler söl - ver - hvi - -

arco
 harmoniques
 arco
 pizz.
 pizz.
 arco

M

The musical score is for Part B. 906 and consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The vocal line has lyrics in German and English. The piano accompaniment features a variety of textures, including arpeggiated figures and sustained chords. The second system continues the vocal and piano parts, with the vocal line including the instruction 'Bouche fermée.' (closed mouth) and dynamic markings like *f* (forte) and *pp* (pianissimo). The third system shows the vocal line with lyrics and the piano accompaniment with arpeggiated figures. The fourth system continues the vocal and piano parts, with the vocal line including the instruction 'Bouche fermée.' and dynamic markings like *f* and *pp*. The fifth system shows the vocal line with lyrics and the piano accompaniment with arpeggiated figures. The sixth system continues the vocal and piano parts, with the vocal line including the instruction 'Bouche fermée.' and dynamic markings like *f* and *pp*. The seventh system shows the vocal line with lyrics and the piano accompaniment with arpeggiated figures. The eighth system continues the vocal and piano parts, with the vocal line including the instruction 'Bouche fermée.' and dynamic markings like *f* and *pp*. The ninth system shows the vocal line with lyrics and the piano accompaniment with arpeggiated figures. The tenth system continues the vocal and piano parts, with the vocal line including the instruction 'Bouche fermée.' and dynamic markings like *f* and *pp*.

Bouche fermée. *f* *p* *pp*

Bouche fermée. *f* *p* *pp*

f *p* *trm* *pp*

flim - - - mert, durch.schimmert dei - - - ner Lok.ken
slen - - - der, o'er you in splen - - - dor, glo - ry -
hvi - - - de, om - di - ne lok - - - ker slyn.ge

f *p* *pp* *Bouche fermée.*

- mert, dich ver - klä - rend, und durch.schim - mert dei - ner Lok - - - ken Kranz;
- der, o'er your locks in shin - ing splen - dor, glo - ry - like ex - - - pand;
- de gen.nem di - - ne lok - ker gli - de, slyn - ge sig i krans;

pizz. *arco* *pizz.* *arco*

N

The musical score is for Part B. 906. It consists of a vocal line and a piano accompaniment. The vocal line has three systems of lyrics, each with German and English versions. The piano accompaniment includes various musical notations such as triplets, dynamics (mf, p, f, arco, pizz.), and articulation marks.

Vocal Lyrics:

German	English
...er um-strah- ...tint your cheeks ...gö-re di-	let dei-ne Wan-gen, lacht in so pale and trem-ble in your ne kin-der ble-ge, gi-ve
...um-strahlt ...tint your ...slyn-ge	dei-ne Wang', lacht in cheeks so pale, weave their sig i krans, gi-ve
Kranz, Locken Kranz; -like ex-pand; sig i-krans;	er um-strahlt dei-ne Wang', lacht in tint your cheeks pale, so pale, weave their slyn-ge sig i en krans, gi-ve
er um-strahlt tint your cheeks slyn-ge sig	dei-ne Wang', lacht in pale, so pale, weave their i en krans, gi-ve

Piano Accompaniment:

The piano accompaniment features a variety of musical textures. It includes triplets in the upper right hand, a prominent bass line in the lower left hand, and various articulation marks such as *arco* (arco) and *pizz.* (pizzicato). Dynamics range from *mf* (mezzo-forte) to *p* (piano) and *f* (forte).

N

The musical score is for Part B. 906 and consists of two systems. The first system includes a vocal line and a piano accompaniment. The vocal line has lyrics in Norwegian and English. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various dynamics and articulations.

Vocal Lyrics:

dei - ner Au - gen Glanz, lockt mit Gold und Sil - ber - span - - - gen El - fen.
 eye, round foot and hand, weave their web, till you re - sem - - ble elf - in
 øj - et liv og glans, kys - se læ - - ben, mens de le - - ge med dit

Piano Accompaniment:

The piano accompaniment includes dynamics such as *p* (piano), *mf* (mezzo-forte), and *arco* (arco). It also includes articulations like *pizz.* (pizzicato) and *arco* (arco).

mei - Herz er - war - men, Wor - te
arms - round me clos - ing, speak love's
vind - di - ne ar - me om - mig,

Bouche fermée.

Herz er - war - men, Wor - te brau - che nicht.
- round me clos - ing, speak love's si - lent tongue.
di - ne hvi - de ar - me, nat - ten lang.

pizz. arco
pizz. arco
pizz. arco
arco pizz. arco pizz. arco

P

mf

mf

mf

p

mf

p

Wie.ge mich! An dei ner Wan - - - ge web' ich
 Rock to mu - - - sic's lul - ling meas - - - ure, rock me
 Lul mig laen - - - ge, vug til - li - - - ge, vug mig

Wie - - ge! An der Wang' web' ich
 Rock, rock, me, rock, rock me
 Lul, lul, vug mig, vug, vug mig

brau.che nicht. Wie.ge mich! An der Wang' web' ich
si. lent tongue. Rock me, rock, me, rock, rock me
 nat. ten lang. Lul mig, lul, vug mig, vug, vug mig

Wie.ge mich! An der Wang' web' ich
 Rock me, rock, me, rock, rock me
 Lul mig, lul, vug mig, vug, vug mig

pizz. *arco* *pizz.* *arco*

pizz. *arco* *pizz.* *arco*

arco *mf* *arco* *mf*

arco *mf* *arco* *mf*

arco *mf* *arco* *mf*

arco *mf* *arco* *mf*

P

p *mf* *mf* *f* *mf* *mf* *mf*

won - nig dies Ge - dicht; wie - ge lei - - - se, wie - ge
 light - ly, rock me long, in - to dreams of love's sweet
 un - der val - sens klang, ind i kær - - - lig - he - dens

won - nig dies Ge - dicht; wie - ge, wie - ge
 light - ly, rock me long, in dreams with a
 un - der val - sens klang, med kys, med et

won - nig dies Ge - dicht; wie - ge leis', wie - ge
 light - ly, rock me long, in - to dreams with a
 un - der val - sens klang, med et kys, med et

won - nig dies Ge - dicht; wie - ge leis', wie - ge
 light - ly, rock me long, in - to dreams with a
 un - der val - sens klang, med et kys, med et
 pizz. arco

p *mf* *mf* *mf* *mf* *mf* *mf*

[illegible]

Wie-ge lei-se, wie-ge lan-ge!
 with a smile, with a song!
 med et smil, med en sang!

Wie-ge leis, wie-ge lang!
 with a smile, with a song!
 med et smil, med en sang!

Wie-ge leis, wie-ge lang!
 with a smile, with a song!
 med et smil, med en sang!

Wie-ge leis, wie-ge lang!
 with a smile, with a song!
 med et smil, med en sang!

R Tempo primo.

R Tempo primo.

Tra-la,

Tra-la, la, tra-la, la-la-la, la-la,

Tra-la, la, tra-la, la-la-la, la-la, la,

R Tempo primo.

[illegible]

1^o solo.

The musical score consists of a piano solo and vocal parts. The piano solo is in the upper staves, featuring a melody with triplets and a bass line with chords. The vocal parts are in the lower staves, with lyrics in German, English, and Norwegian. The lyrics are repeated in three different versions, each with a different melody. The first version is in German, the second in English, and the third in Norwegian. The lyrics are:

Ihr sollt im Midstacks of Kom, arm i

Kommt, o kommt, die Nacht Come, o come, we'll while Kom, o kom, af, sted,

gross und klein, kommt Al-le im Ver-ein zum Ern-te-fest, den Äh-ren.kranz zu weih'n! Ihr sollt im Midstacks of Kom, arm i

hol-i-day, ye mer-ry maids, I say, come, let-us join the reap-ers' round-e-lay. Come, o come, midstacks of Kom, o kom, kom, arm i

pi-ge-lil, vi hø-sten fej-re vil med sang og dans til horn og fløj-ters spil. Kom, o kom, kom, arm i

1st solo.

p

Ro - sen.hain mit Spiel und Rin - gel.reihn die Nacht ver - brin.gen, la - chen,
scent - ed hay, we'll while the night a - way, in - rhythmic measure swinging,
 arm, af - sted, til nød - de - sko - ven ned, hvor sven - de, pi - ger hi - ger;

sollt ihr ver.brin - gen mit Spiel, la - chen,
the night a - way, in meas - ure swing - ing,
 til sko - ven ned, hvor pi - ger hi - ger;

Hai - ne die Nacht ver.brin - gen mit Spiel, la - chen,
hay, come, while night a - way, in meas - ure swing - ing,
 arm, kom, til sko - ven ned, hvor pi - ger hi - ger;

Ro - sen.hain mit Spiel und Rin.gel.reihn die - Nacht ver.brin.gen, Flö - ten euch la - den
scent - ed hay, we'll while the night a - way, in - rhythmic measure swing - ing, o come, where
 arm, af - sted, til nød - de - sko - ven ned, hvor sven - de, pi - ger hi - ger med skæmt, med

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

die— Gei - gen klin - gen. Die blühn - de Flur ent - lang...
 set— all a sing - ing. Join hands, and dance in chain,...
 til— klang af gi - ger. Slyng rön og slå - en - torn,...

Gei - gen klin - gen. ...tönt un - ter Sen - sen - klang
 set all sing - ing. ...a - round the gold - en grain,
 og med gi - ger. ...om - kring det gu - le korn,

sie klin - gen. ...das al - te
 set sing - ing. ...and cast a
 og gi - ger. ...og smil til

Gei - gen klin - gen.
 set all sing - ing.
 og med gi - ger.

V *p*

[illegible]

[illegible]

cresc. - *f*

cresc. - *f*

tra-la-la, la-la, la-la, la-la, la-la, la-la, la-la. Tan-ze, tan-ze und ver-sing' die Stun-den,
Life's suc-cess and joy are hol-low freaks of
 Li-vets lyst og lyk-ke, va-ge fo-stre,

cresc. - *f*

ist die Ju-gend, Al-ter naht. Tan-ze, tan-ze, sin-ge, wer noch Lust am
swift-ly, but a flood and ebb, life's suc-cess and joy are hol-low freaks of
 snart er tal-te og for-bi, li-vets lyst og lyk-ke, fo-stre af vor

cresc. - *f*

ist die Ju-gend, Al-ter naht. Tan-ze, sin-ge, wer noch Lust am
swift-ly, but a flood and ebb, life's suc-cess, joy are freaks but of
 snart er tal-te og for-bi, li-vets lyst, lyk-ke, fo-stre af

cresc. - *f*

ist die Ju-gend, Al-ter naht. Tan-ze, tan-ze, sin-ge, wer noch Lust am
swift-ly, but a flood and ebb, life's suc-cess and joy are hol-low freaks of
 snart er tal-te og for-bi, li-vets lyst og lyk-ke, fo-stre af vor

cresc. - *f*

cresc. - *f*

wer noch Lust am Le - ben hat! Tra - la - la, la - la, tra - la - la, la - la, tra - la - la, la - la, tra - la - la, la - la,
 fan - cy's wan - ton, wan - ton web.
 fo - stre af vor fan - ta - si.

Le - ben hat! Mit - ten in des Win - ters Brau - sen
 fan - cy's web. Spring has flown, and Sum - mer a - ging
 fan - ta - si. Vå - ren svandt for som - rens da - ge,

Le - ben hat! Mit - ten in des Win - ters Brau - sen
 fan - cy's web. Spring has flown, and Sum - mer a - ging
 fan - ta - si. Vå - ren svandt for som - rens da - ge,

Le - ben hat! Mit - ten in des Win - ters Brau - sen
 fan - cy's web. Spring has flown, and Sum - mer a - ging
 fan - ta - si. Vå - ren svandt for som - rens da - ge,

p
arco
p
arco
p

cresc. -

f

cresc. -

f

tra-la-la, la-la, la-la, la-la, la-la, la-la, la-la, la-la. Lass es stür-men, stür-men,
 Friends, o friends, while Win-ter
 Ven-ner, ven-ner, nu er

cresc. -

f

sei dem Len-ze Dank ge-bracht; lass es stür-men, stür-men,
 in-to Fall, will soon take flight. Friends, o friends, while Win-ter
 stork og sva-le fløj for-bi. Ven-ner, ven-ner, nu er

cresc. -

f

sei dem Len-ze Dank ge-bracht; lass es stür-men, wenn
 in-to Fall, will soon take flight. Friends, o friends, let us
 stork og sva-le fløj for-bi. Ven-ner, nu er der

cresc. -

f

sei dem Len-ze Dank ge-bracht; lass es stür-men, stür-men,
 in-to Fall, will soon take flight. Friends, o friends, while Win-ter
 stork og sva-le fløj for-bi. Ven-ner, ven-ner, nu er

cresc. -

f

Poco a poco ritenuto.

Quasi adagio. ♩ = 52.

lass es sau - sen, wenn nur die Er - inn' - rung lacht, wenn nur
 storms are ra - ging, let us dream of Spring and light, let us
 kun til - ba - ge vintrens nat at læn - ges i, læn - ges,

lass es sau - sen, wenn nur die Er - inn' - rung lacht, glück - lich
 storms are ra - ging, let us dream of Spring and light, sweet and
 kun til - ba - ge vintrens nat at læn - ges i, læn - ges,

nur die Er - inn' - rung lacht, wenn nur
 dream, dream of Spring and light, let us
 vin - tren at læn - ges i, læn - ges,

lass es sau - sen, wenn nur die Er - inn' - rung lacht, wenn nur
 storms are ra - ging, let us dream of Spring and light, let us
 kun til - ba - ge vintrens nat at læn - ges i, læn - ges,

con sord. divisi
 pp sempre

Poco a poco ritenuto.

Quasi adagio. U

die Er - inn' - rung glück - lich macht. Gut' Nacht, gut' Nacht.
 dream of Spring, so sweet and bright. Good night, good night.
 læn - ges, træn - ges, træn - ges i, og - ti, og - ti.

macht. Gut' Nacht.
 bright. Good night.
 læn - ges i.

die Er - inn' - rung glücklich macht.
 dream of Spring, so sweet and bright.
 læn - ges, træn - ges, træn - ges i.

die Er - inn' - rung lacht, glücklich macht.
 dream of Spring and light, sweet and bright.
 læn - ges, træn - ges i, træn - ges i,

con sord.
 pp sempre

con sord.
 pp sempre

divisi
 pp

Bouche fermée.
 pp

Bouche fermée.
 pp

Bouche fermée.
 pp

Bouche fermée.
 pp

sol
 pp sempre

solo
 pp sempre

gut' Nacht, — gut' Nacht. —
 good night, — good night. —
 og — ti, — og — ti. —

ppp *morendo*
ppp *morendo*
ppp *morendo*
ppp *Bouche fermée.* *morendo*
ppp *divisi* *morendo*
ppp *morendo*
ppp *morendo*
ppp *morendo*
ppp *morendo*
ppp *morendo*