The image shows the front cover of an antique book. The cover is decorated with a traditional marbled paper pattern, often called a 'stone' or 'shell' pattern, featuring swirling, organic shapes in shades of brown, tan, and cream. A central, irregularly shaped paper label is pasted onto the cover. The label is cream-colored and contains the text 'Indtoget af Herberg og Schultz' written in a cursive hand. The book's spine is visible on the left side, showing some wear and the binding structure.

Indtoget
af
Herberg og Schultz

51864

Indføjet.

Et Singsestykke i to Acter

af

P. A. Heiberg.

Sat i Musik og indrettet for Klaveret

af

Kapelmester Schulz.

København.

Trykt og forlagt af E. Sønrichsen,
Kongl. privil. Bodestrykker.

M. Bastholm

1850

1850

1850

1850

1850

1850

SINFONIE.

Presto.

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 marked with a common time signature 'C'. The music begins with a series of chords and single notes, including some sixteenth-note patterns.

The second system of musical notation consists of two staves. The upper staff continues with melodic lines and chords, while the lower staff provides a harmonic accompaniment with various note values.

The third system of musical notation consists of two staves. The upper staff features more complex rhythmic patterns and slurs, while the lower staff continues with a steady accompaniment.

The fourth system of musical notation consists of two staves. The upper staff has a more active melodic line with frequent slurs, while the lower staff maintains a consistent rhythmic pattern.

The fifth system of musical notation consists of two staves. The upper staff continues with intricate melodic passages, and the lower staff concludes with a series of notes and rests.

Andtoget.

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 G major, indicated by one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. The upper staff has some notes with slurs, and there are some double bar lines.

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 the key of G major. The music continues with similar note values and rests as the first system. There are some slurs and double bar lines.

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 the key of G major. The word "dolce" is written above the first staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some slurs and double bar lines.

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 the key of G major. The music continues with similar note values and rests as the previous systems. There are some slurs and double bar lines.

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 the key of G major. The music continues with similar note values and rests as the previous systems. There are some slurs and double bar lines.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are marked with a '2' below them, indicating a second inversion. The lower staff is in bass clef and features a melodic line with slurs and a series of whole notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are marked with a '2' below them, indicating a second inversion. The lower staff is in bass clef and features a melodic line with slurs and a series of whole notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are marked with a '2' below them, indicating a second inversion. The lower staff is in bass clef and features a melodic line with slurs and a series of whole notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are marked with a '2' below them, indicating a second inversion. The lower staff is in bass clef and features a melodic line with slurs and a series of whole notes.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are marked with a '2' below them, indicating a second inversion. The lower staff is in bass clef and features a melodic line with slurs and a series of whole notes.

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It features a complex melodic line with many beamed eighth and sixteenth notes, and some triplets. The lower staff is in bass clef with a common time signature (C) and contains a simple bass line of whole notes.

The second system of music consists of two staves. The upper staff is in treble clef with a common time signature (C) and continues the complex melodic line from the first system. The lower staff is in bass clef with a common time signature (C) and continues the simple bass line of whole notes.

The third system of music consists of two staves. The upper staff is in treble clef with a common time signature (C) and continues the complex melodic line. The lower staff is in bass clef with a common time signature (C) and continues the simple bass line of whole notes.

The fourth system of music consists of two staves. The upper staff is in treble clef with a common time signature (C) and continues the complex melodic line. The lower staff is in bass clef with a common time signature (C) and continues the simple bass line of whole notes.

The fifth system of music consists of two staves. The upper staff is in treble clef with a common time signature (C) and continues the complex melodic line. The lower staff is in bass clef with a common time signature (C) and continues the simple bass line of whole notes.

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 music features a series of chords and melodic lines. A *dolce* marking is present in 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 music continues with various chordal textures and melodic fragments.

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 music features a mix of sustained chords and moving lines.

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 music is characterized by repeated chords marked with *sf* (sforzando) in the upper staff.

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 music features a series of chords and melodic lines.

Androget.

B

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 G major, indicated by a single sharp (F#). The time signature is common time (C). The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with a mix of quarter and eighth notes.

The second system of musical notation continues the piece. The treble staff shows a continuation of the melodic line with some rests. The bass staff features a more active line with eighth notes and some beamed sixteenth notes. There are some dynamic markings and phrasing slurs present.

The third system of musical notation shows further development of the melody and bass line. The treble staff has a series of eighth notes. The bass staff has a steady eighth-note accompaniment. There are some accents and phrasing slurs.

The fourth system of musical notation begins with the word *dolce* written in the treble staff. The treble staff features a more lyrical melody with half and quarter notes. The bass staff continues with a rhythmic accompaniment of eighth notes. There are several phrasing slurs and dynamic markings.

The fifth system of musical notation concludes the page. The treble staff has a melodic line with some rests and phrasing slurs. The bass staff has a consistent eighth-note accompaniment. The system ends with a final cadence in both staves.

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a complex rhythmic pattern of eighth and sixteenth notes, often grouped with slurs. The music is written in a key signature of one sharp (F#).

The second system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The top staff shows a change in rhythm, with some notes being replaced by rests. The bottom staff continues with a steady rhythmic pattern of eighth notes.

The third system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The top staff features a melodic line with eighth notes and slurs, while the bottom staff provides a harmonic accompaniment with eighth notes.

The fourth system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The melodic line in the top staff continues with eighth notes and slurs, while the bottom staff continues with a steady rhythmic accompaniment.

The fifth system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The system concludes with a double bar line and a final cadence, marked by a double bar line and a repeat sign.

Chor.

Allegretto

Vær vel · kom · men! Vær vel · kom · men til vort tin · ge Dag, sto · re Prinds! Ma · roc · cos Glæ · de! Vær vel ·

kom · men! Smil med naa · digt Vel · be · hag, smil med naa · digt Vel · be · hag need til os, som quæ ·

· de, need til os, som quæ · de, need til os, som quæ · de.

Som Deg · nens Stem · me væ · ker Lyst, væ · ker Lyst i Mæ · nig · he · dens Dyrst, saa · te · des vil du, sto · re

Hand! gla . . de Dan . marks Land, gla . . de Dan . marks Land. Vort

Ni . ge fry . des ved dit Navn, Kiønde tu . sin . de Na . tio . ners Væ . re, som stæn . ge sig i Dan . marks Favn, fan

al . drig Dan . marks Søn . ner væ . re. Vær vel . kom . men! Vær vel . kom . men til vort rin . ge Dag, sto . re

Prinds! Ma . roc . cos Gle . de! Vær vel . kom . men! Smil med naa . digt Vel . be . hag, smil med naa . digt Vel . be .

hag need til os, som quæ . . de, need til os, som quæ . . de, need til os, som quæ . . de.

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Braeger.

Far . vel, min elst . te Me . nig . hed! Far . vel, I la . ve Ven . der .

Poco vivace.

7

hvt . ter, hvor jeg saa man . ge Da . ge sneed! jeg G . der nu med Sta . den hvt . ter. Far . vel I

Hø - ste Føl og Kver, ei meer I Drø - gers Stem - me hør. Du Mark, som

Farvel, min elste Menighed!
 Farvel I lave Bønder - Hytter,
 Hvor jeg saa mange Dage steed!
 Jeg Eder nu med Staden bytter.
 Farvel I Heste, Føl og Kver!
 Ei meer I Drøgers Stemme hør.

Du Mark, som jeg indbegne lod!
 Ei mine Træskoe meer dig stamper.
 Paa Hliser danser skal min Fod,
 Og snart med vendte Skoe jeg tramper.
 Farvel du Mark! Farvel I Gaar!
 Den gamle Drøger fra jer gaar.

I Drødre! I som mangen Gang
 Sad lytende til Drøgers Stemme!
 Naar Kruset og hans raske Sang
 Ved Eder Føgdens Vidst at glemme;
 For sidste Gang I Drøger seer,
 Paa Landet synger han ei meer.

O sørger ei for Ederes Degn!
 Lad Ederes Graad ei meere flyde,
 Vel misser I ham fra Jer Egn,
 Men vær hans Vel ei Eder frøde?
 Thi Drøger følge maas se kald:
 Han nu for Hoffet synge skal.

TERZETTO.

Andante.

Johan.

Den he - le Jord er fuld af di - ne Un - der - væ - rer; din Glød, o El - skov! bræn - der i din Varm.

Hør Di . et Stær, man Din All . magt mær . fer, Ly .

ran . nen selv maae hul . te for din Arm. Fra Men . ne . stet til Wi . den need hver Skab . ning

so . ler Kier . lig . hed. Fra Men . ne . stet til Wi . den need hver Skab . ning so . ler

Mariane.
Kier . lig . hed. I un . ge Drost den sy . rigst bræn . der, en Gnist til Flam . me

Bræger.

Johan.

bluf · ser op. Sely A · der · dom dens Gal · fel tien · der, der var · mer tide den fol · de Krop. Ei fryg · te vi for A · mors

Mariane.

Begge.

Bræger.

Du · e. Ei for hans spid · se Piil vil grue; thi sød er Smer · ten, sød er Smer · ten, sød er Smer · ten af hans Skud. For ·

Mariane.

Johan.

hans Ild med Vand ei sluf · tes ud, hans
han her · ser selv i Ha · vets Huuler, hans Ild med Vand ei sluf · tes ud, hans
sie · ves man for ham sig sku · ler, han her · ser selv i Ha · vets Huuler, hans Ild med Vand ei sluf · tes ud, hans

Ild med Vand ei stul . . . fes ud.

Ild med Vand ei stul . . . fes ud.

Ild med Vand ei stul . . . fes ud. Han

op . li . ver, tidt fry . der, som in . gen for . . .

op . li . ver, tidt fry . der, som in . gen for . . .

var . mer, tidt pla . ger, tidt vol . der han Emer . te,

cresc.

Hoor Di • et Hu • er, man Din Al • magt mar • ker, Ty • ran • nen selo maac buk • te for din

Hoor Di • et Hu • er, man Din Al • magt mar • ker, Ty • ran • nen selo maac buk • te for din

Hoor Di • et Hu • er, man Din Al • magt mar • ker, Ty • ran • nen selo maac buk • te for din

Arm. Fra Men • ne • ket til Wi • den need hoer Skab • ning so • ler Rier • lig • hed.

Arm. Fra Men • ne • ket til Wi • den need hoer Skab • ning so • ler Rier • lig • hed.

Arm. hoer Skab • ning so • ler Rier • lig • hed.

Fra Men-ne-sket til Wi · den need hver Stab · ning sø · ler Rier · lig · hed,
 Fra Men-ne-sket til Wi · den need hver Stab · ning sø · ler Rier · lig · hed,
 hver Stab · ning sø · ler Rier · lig · hed.

Rier · lig · hed, Rier · lig · hed.
 Rier · lig · hed, Rier · lig · hed, Rier · lig · hed, Rier · lig · hed.
 Rier · lig · hed, Rier · lig · hed, Rier · lig · hed, Rier · lig · hed.

Indtoget.



Mariane.

Vivace.

At hø - re Fian - tær's tom - me Nøes, og dum - me Læg - ne yd - mygt
troes, see Nar - re krum - me de - res Nyg - ge, mon det er Lyk - ke? Med Nei, vog - te
sig for høi - e Spring, og roe - lig see paa sto - re Ting; selv nøi - es med et li - det Styk - ke, nei, det
er Lyk - ke, nei det er Lyk - ke, det er Lyk - ke, det er Lyk - ke!

At høre Fiantær's tomme Nøes,
Og dumme Lægne ydmygt troes,
See Narre krumme deres Nygge,
Mon det er Lykke?

Med Flor og Fiar at meies ud,
Gaae hver Dag pyntet, som en Brud,
Med Perler og med Gyldenstykke,
Mon det er Lykke?

At mødfe sig og blive seet
Ved daglig Overfædighed,
At trættes ved at svølge, tygge,
Mon det er Lykke?

At gaae ad Ryberiets Gang
Fra lavere til større Rang,
At trykkes for igtet at trykke,
Mon det er Lykke?

Nei, vogte sig for høie Spring,
Og roelig see paa store Ting;
Selv nøies med et lidet Stykke,
Nei det er Lykke!

Johann.

Duetto.

Allegro
moderato.

Naar for te Sky : ers

Ør , ge floer os So : lens Straa : le ra : ner ; og fu : ser Storm fra

Syd til Nord med hvirv : len : de De : ca : ner, naar Ly : net split : ter Him : me : len, og

Lord : nen ha : stig vil : ler hen, med Slag og Lyn og Slag i : gien, med

Slag og Lyd og Slag i gien; naar alle Stier-ner flyg-te, naar alle Stier-ner flyg-te,

Mariane. *Andantino.*
 hvem maee da vel ei flyg-te? hvem maee da vel ei flyg-te? Men naar den mil-de
dolce

lli-de Soel sit Dæk-ke gien-nem bry-der, og Skab-nin-gen fra Pol til Pol dens var-me Straale fry-der; naar Tor-den-Sky-en

splittes ad; og Ze-phir Stor-men flyg-te bød; og Reg-nen staer paa grøn-ne Blad saa skien som Dug-gens Draa-be;

sf

Johan.

hvem maae da vel ei haa-be? hvem maae da vel ei haa-be? Men haa-be, naar da al-ting seer, er

sf fz sf fz

Mariane.

in-gen Konst. Haab, naar end Stieb-nen for-est seer, er ei oin-sonst.

fz sf fz sf

Johan.

O Haab, du er saa skion, saa skion! du quæ-ger Emer-tens us-le Son, du

dolce

Mariane.

quæ-ger Emer-tens us-le Son. Ei Jor-den har saa skilt en Braae, hvor-hen ei Haa-bets Straa-ler naae.

sf dolce

Mariane.

Hvad U. lyf. sa. lig. hed end Jor. dens Værn maae fri. ste, hans sid. ste. Støt. te ei kan bri. ste.

Johan.

Hvad U. lyf. sa. lig. hed end Jor. dens Værn maae fri. ste, hans sid. ste Støt. te ei kan bri. ste. Du

Du sin. dree al. tid Jam. mers Naab, vel. gis. rende, sa. li. ge Haab!

sin. dree al. tid, du sin. dree al. tid Jam. mers Naab, vel. gis. rende, sa. li. ge Haab! O

cresc. *fz* *p* *fz* *dolce*

Ei Jor. den har saa fiult en Vraae, hvor. hen ei Haa. bets Straa. ler naae.

Haab, du er saa fiin, saa fiin? du que. ger Smertens us. le Syn! hvor. hen ei Haa. bets Straa. ler naae.

Hvad U · lyk · sa · lig · hed end Jor · dens Værn maae frei · ste, hans sid · ste Stat · te ei kan bri · .
 Hvad U · lyk · sa · lig · hed end Jor · dens Værn maae frei · ste, hans sid · ste Stat · te ei kan bri · .

f dolce f^z

ste. Du lin · dret al · tid Jam · mers Haab, vel · gis · rende, sa · li · ge
 ste. Du lin · dret al · tid, du lin · dret al · tid Jam · mers Haab, vel · gis · rende, sa · li · ge

p cresc. f p f^z

Haab! vel · gis · ren · de, sa · li · ge Haab! vel · gis · ren · de, sa · li · ge Haab! sa · li · ge Haab, sa · li · ge Haab!
 Haab! vel · gis · ren · de, sa · li · ge Haab! vel · gis · ren · de, sa · li · ge Haab! sa · li · ge Haab, sa · li · ge Haab!

p mf f

Andantino.

ten. ten.

Mariane.

Laal • mo • dig • hed er Li • vete Krav; man ei paa No • ser al • tid

fz fz

tre • der, man ei paa No • ser al • tid tre • der. Naa Ver • den of • te Emet • ter gav, men

fz

og . saa man . ge Glæ . der, men og . saa man . ge Glæ .

mf

mf

der. Og hvor jeg

gaar paa Li . vets Wei, for Lid . fler . ne jeg fryg . ter ei, nei nei, nei nei, nei nei, for

fz

Indtoget.

Tid - ster - ne jeg sng - ter ei, nei nei, nei nei, nei nei, for Tid - ster - ne jeg sng - ter ei, nei

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics written below it. The middle and bottom staves are for the piano accompaniment. The music is in G major and 6/8 time. The piano part features a rhythmic accompaniment with chords and moving lines. Dynamic markings include *ppp* and *fz*.

nei nei nei nei nei, jeg sng - ter ei, nei nei nei nei.

The second system continues the musical score with three staves. The vocal line has the lyrics "nei nei nei nei nei, jeg sng - ter ei, nei nei nei nei." The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *mf*.

Dg syn - ker end paa Da - nen tidt mit

The third system consists of three staves. The vocal line has the lyrics "Dg syn - ker end paa Da - nen tidt mit". The piano accompaniment continues. Dynamic markings include *fz*.

Mod, naar star - pe Eret - ne star min Fod; saa ha - vet Haa - bet

The fourth system consists of three staves. The vocal line has the lyrics "Mod, naar star - pe Eret - ne star min Fod; saa ha - vet Haa - bet". The piano accompaniment concludes the piece. Dynamic markings include *fz*.

mig i : gien, saa ha . ver Saa . bet mig i : gien, og - hvi : ster : see lidt lan : ger hen! see lidt lan : ger

hen! snart naaer du til en Blom . ster . Stic . Og Smert . ten er for . bie. See lidt lan : ger hen! see lidt lan : ger

hen! snart naaer du til en Blom . ster . Stic . Og Smert . ten . er for . bie, og Smert . ten er for . bie.

Saal mo . dig :

Dal Segno.

Larghetto.

For • ladt, for • smact sam en Wis • de • der, land • flyg • tig van • dret jeg til hie • ne Ste • der, og un • des

knapt et smer • te • ligt Far • vel, og un • des knapt et smer • te • ligt Far • vel, et smer • te • ligt Far •

vel. Skændt for mig selv mit D • je græ • der, hvert Suk, som mig min Qual til •

He: der, er blot for Ma: ri: a: nes Vel, blot, blot for Ma: ri: a: nes Vel. For:

ten. ten.

fz *fz* *p* *sf*

ladt, for: smaaet som en Wis: da: der, land: flyg: tig van: dret jeg til her: ne Ste: der, og un: des knapt et smee: te: ligt Far:

sf

vel, og un: des knapt et smee: te: ligt Far: vel, et smee: te: ligt Far: vel.

fz *p* *fz* *p*

fz *p* *sf* *p*

Bliv Ma: ri: a: ne Kion: nets He: der! Alt hvad dig fry: der, hvad dig gla: der, skal gy: de Vel: lyst i min Siel.

sff

Indtoget.

S

Hvad dig sen - der, alt hvad dig glæ - der, skal gy - de Vel - lyst i min Siel, skal gy - de Vel - lyst i min Siel.

For - ladt, for - smaaet som en Mis - dex - der, land - flyg - tig van - dreer jeg til fier - ne Ste - der, og un - des

knapt et smer - te - ligt Far - vel, og un - des knapt et smer - te - ligt Far - vel, et smer - te - ligt Far -

vel. Far - vel! Far - vel!

Chor.

Hvad er dog Sta-bens Lærm og Støi, med alt sit Fiad og Le-ge-tøi? den moe-ter ik-kuns

Vivace.

Musical notation for the first system, featuring a vocal line and piano accompaniment. The piano part consists of two staves: the upper staff is in G major and the lower staff is in D major. The tempo is marked 'Vivace'.

Daa-er. Lange ad-le-re er Vondens Fryd, den dø-ves ei ved Sør-ge-Lyd; han glæ-der sig ved Spil og Dands, om-kring en bun-ct Blomster-frands, han

Musical notation for the second system, continuing the vocal line and piano accompaniment from the first system.

glæ-der sig ved Spil og Dands, om-kring en bun-ct Blom-ster-frands. For-nøi-et, nøi-som glad og mæt, hans sun-de Blod saa

Musical notation for the third system, continuing the vocal line and piano accompaniment.

Karlene.

lat, saa lat, om-lø-ber i hans Aa-er.

Dy-by-des han til Her-re-færd, saa svin-ger han sit rust-ne Sværd til

Musical notation for the fourth system, featuring the vocal line and piano accompaniment for the section titled 'Karlene'.

Vigerne.

Fø - de - ri - gets Hæ - der. Og Vi - gen hju - ger ved sin Ald, hvor - med, til Væen mod Vin - ters Kald, hun hen - des Brudgom flæ - der.

mf

Alle.

Hvad er dog Sta - dens Larm og Støj, med alt sit Glas og Le - ge - toi? den moe - rer ik - kuns Daa - rer. Langt ad - le - re er

Don - dens Fryd, den dø - ved ei ved Sør - ge - Lyd; han glæ - der sig ved Spil og Dands, om - kring en bun - tet Blom - ster - krands, han glæ - der sig ved

Spil og Dands, om - kring en bun - tet Blom - ster - krands. For - nsi - er, nsi - som, glad og mat, hans sun - de Blod saa læt, saa læt, om -

Karlene.

lø - ber i hans Na - rer. Vi gla - de føl - ge Flo - vens Spor, og ef - ter Sve - den vil - lig groer en

Vigerne.

Høst af gyld - ne Vip - per. Vor Haand gjør tri - ve - li - ge Rier, saa læt - ler Ost, og Melk og Smør, om Vin - ters Tid ei

mf

Alle.

glip - per. Hvad er dog Sta - dens Larm og Støi, med alt sit Fias og Le - ge - røi? den mee - rer ik - kund

Daa - rer. Langt ad - le - re er Don - dens Fryd, den dø - ves ei ved Sø - ge - Lyd; han glø - der sig ved Spil og Dands, om -

Indtoget.

3

kring en bun-ter Blom-ster-krands, han glee-der sig ved Spil og Dands, om-kring en bun-ter Blom-ster-krands. For-nsi-et, nsi-som,

glad og mat, hans sun-de Blod saa let, saa let, om-lo-ber i hans Na-er.

Dands.

Allegro.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, including a prominent sixteenth-note pattern. The lower staff is in bass clef and features a steady accompaniment of eighth notes with rests. A dynamic marking of *p* is visible in the upper staff.

The second system continues the musical piece. The upper staff shows more complex rhythmic patterns with sixteenth and thirty-second notes. The lower staff maintains a consistent eighth-note accompaniment. A dynamic marking of *p* is present in the lower staff.

The third system features a continuation of the musical themes. The upper staff includes several sixteenth-note runs and rests. The lower staff provides a rhythmic foundation with eighth notes and rests. A dynamic marking of *p* is located in the upper staff.

The fourth system shows further development of the musical material. The upper staff contains intricate rhythmic structures with sixteenth and thirty-second notes. The lower staff continues with eighth-note accompaniment. A dynamic marking of *p* is visible in the upper staff.

The fifth and final system on the page concludes the musical passage. The upper staff features a mix of note values and rests, while the lower staff maintains the eighth-note accompaniment. A dynamic marking of *p* is present in the upper staff.

First system of musical notation, consisting of two staves (treble and bass clefs) with rhythmic patterns of eighth and sixteenth notes.

Second system of musical notation, consisting of two staves (treble and bass clefs) with more complex rhythmic patterns, including triplets.

Third system of musical notation, consisting of two staves (treble and bass clefs) with dynamic markings *mf*.

Fourth system of musical notation, consisting of two staves (treble and bass clefs) with dense chordal textures in the treble staff.

Minuetto.

dolce

Fifth system of musical notation, titled *Minuetto.*, consisting of two staves (treble and bass clefs) in 3/4 time, with the instruction *dolce*.

The first system consists of two staves. The upper staff is in treble clef and contains several measures of music, including a triplet of eighth notes and a fermata. The lower staff is in bass clef and contains corresponding notes and rests. The key signature has one sharp (F#).

The second system continues the musical piece. It features two staves with notes and rests. A dynamic marking of *sf* (sforzando) is present in the lower staff. The notation includes various rhythmic values and articulation marks.

The third system contains two staves of music. The section title *Minuetto Da Capo.* is written in the right-hand margin. The notation includes notes, rests, and dynamic markings such as *sf*.

The fourth system begins with the tempo marking *Presto.* in the upper left. It consists of two staves with notes and rests. The key signature remains one sharp. The notation is more rhythmic and active than the previous systems.

The fifth system features two staves with intricate melodic lines. The notation includes many sixteenth and thirty-second notes, creating a fast and detailed texture. The key signature is still one sharp.

The sixth system concludes the piece on this page. It consists of two staves with notes and rests. The instruction *Da Capo.* is written in the right-hand margin, indicating that the piece should be repeated from the beginning. The notation includes notes, rests, and dynamic markings.

Indroget.

♩

Salomon.

Allegretto.

Ein Je - de muß sin Konst for - schtaae, wenn
 han schal kun - ne le - ven; Laß nicht Pro - fit af Haan - den gaae! hat Rab - bi Mo - ses
 schre - ven. Die Chri - sten si - ger, at vi vel dem un - der - ti - den
 schri - der; Kan - sche! men mon de if - fe sel, er bs - ser man - ge Zi - der.

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

Det Sprich · wort ist doch im · mer braf, und dar · um lieb ich's til min Graf: det

er Pro · fi · ten man schal le · ben af; det er Pro · fi · ten man schal le · ben af; det er Pro · fi · ten man schal

le · ben af; det er Pro · fi · ten man schal le · ben af; det er Pro · fi · ten man schal le · ben af; det er Pro ·

fi · ten man schal le · ben af.

Ende paa forste Act.

Mellem = Act.

dolce

Andantino.

The musical score is written for piano and violin. It consists of five systems of two staves each. The piano part is in the upper staff of each system, and the violin part is in the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Andantino.* and the initial dynamic is *dolce*. The score includes various musical notations such as notes, rests, slurs, trills (*tr*), and triplets (*3*). The piano part features complex textures with many beamed notes and chords. The violin part is more melodic, often playing in a higher register. The score concludes with a *sf* (sforzando) marking in the piano part.

Musical score for the first system, consisting of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The music is in G major and 2/4 time.

Anden Act.

Duetto.

Allegro.

Musical score for the Duetto section, consisting of two staves. The music is in G major and 2/4 time.

Mariane.

See! her er mit Hier-re!

Johan.

Tag der min Haand!

Androget.

Hier • lig • heds Vaand for • sø • der al Ems • te, Hier • lig • heds Vaand for • sø • der al Ems • te.

Hier • lig • heds Vaand for • sø • der al Ems • te, Hier • lig • heds Vaand for • sø • der al Ems • te.

sf

Hvil • fen him • melsk Lyst nu min Siel ind • sa • ger!

El • lov af mit Dyrst al • te Sor • ger ja • ger.

Tog der min Haand! Hier • lig • heds Vaand for • sø • der al Ems • te,

See! her er mit Hier • te! Hier • lig • heds Vaand for • sø • der al Ems • te,

sf

Kier • lig • heds Vaand for • sø • der al Smer • te, for • sø • der al Smer • te, for • sø • der al Smer • te. Hvil • ken him • mels

This system contains the first two vocal staves and the piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Lyst nu min Siel ind • ta • ger! El • kov af mit Dyrst al • le Sor • ger ja • • •

This system contains the second two vocal staves and the piano accompaniment. The vocal parts continue the melody. The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *fz* (forzando).

ger, al • le Sor • ger ja • • •

This system contains the final two vocal staves and the piano accompaniment. The vocal parts conclude the phrase. The piano accompaniment features dynamic markings like *fz* and *sf*.

ger. El . foy af mit Dyrft al . le Sor . ger ja . ger.

ger. El . foy af mit Dyrft al . le Sor . ger ja . ger.

cresc.

Din e . vig jeg

Du er min.

bli . ver. Hvor Tan . fen op . li . ver!

Seg er din. El . foyes stær . te Haand os

Og Wis-tan-kens Aand flye fra vor Hyt-te. Ja! du er min.

skal be-skyt-te. Din e-vig jeg

Jeg er din. Et Svøb stær-ke Haand os skal be-

bli-ver. Hvor Tan-ken op-li-ver! Et Svøb stær-ke Haand os skal be-

sf

Hyt-te, og Wis-tan-kens Aand flye fra vor Hyt-te, flye fra vor Hyt-te, flye fra vor Hyt-te.

Hyt-te, og Wis-tan-kens Aand flye fra vor Hyt-te, flye fra vor Hyt-te, flye fra vor Hyt-te.

sf

Indtoget. *M*

Allegro.

Skjnd dig, Hy·men! snart at bin·de os med di·ne Len·ker fast! du os e·vig troe skal fin·de, om end

Skjnd dig, Hy·men! snart at bin·de os med di·ne Len·ker fast! du os e·vig troe skal fin·de, om end

Jor·dens Grundvold brast, om end Jor·dens Grundvold brast. Skjnd dig, Hy·men! snart at bin·de os med di·ne Len·ker

Jor·dens Grundvold brast, om end Jor·dens Grundvold brast. Skjnd dig, Hy·men! snart at bin·de os med di·ne Len·ker

fast! du os e·vig troe skal fin·de, om end Jor·dens Grund·vold brast, om end Jor·dens Grund·vold

fast! du os e·vig troe skal fin·de, om end Jor·dens Grund·vold brast, om end Jor·dens Grund·vold



brast, om end Jor . dens Grund . vold brast, du os e . sig troe skal sin . de, om end Jor . dens Grundvold brast.

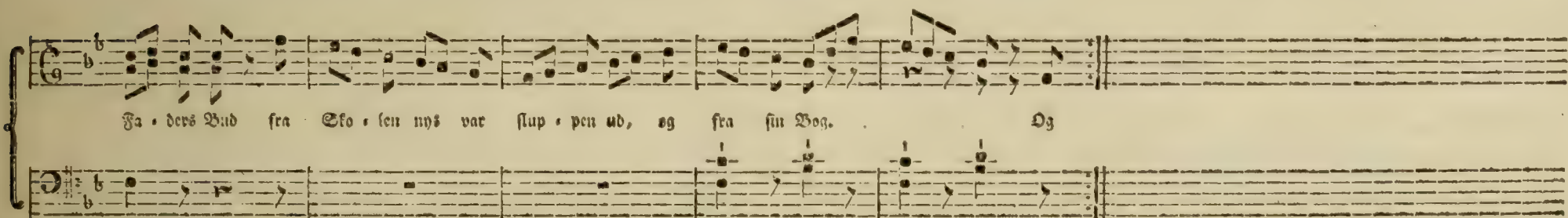
brast, om end Jor . dens Grund . vold brast, du os e . sig troe skal sin . de, om end Jor . dens Grundvold brast.

Johan

Allegretto.



I Ha . ven løb en li . den Døg, som ved sin kie . re



Fra . ders Død fra Sko . len nys var slup . pen ud, og fra sin Døg. Og

I Haven løb en liden Døg,
Som ved sin kiere Faders Død
Fra Skolen nys var sluppen ud,
Og fra sin Døg.

Og nu var Slutten oven paa,
Han springer, bruger sine Been;
Men i sit Løb paa Traets Green
En Pæren saae.

O kiere Fader! pluk mig den! —
Nei, nei, min Søn! taalmodig vær;
Die nogen Tid; thi Pæren es
Umoden end.

Se dog min Fader! se dog her,
O skynd dig! buk dig lidet need;
Der Dyr du kiender vist, jeg veed,
Som kryber der.

Den gamle hen til Stedet gik,
Og bød sig til Traets Roed.
Vips! Drengen paa sin Fader stoed,
Og Pæren fik.

Mariane.

Andantino.

Di - ger, fem ei A - mor

mf

fien - de, og af a - fiende Lu - e bræn - de, la - ret lide af mig. Om I af et Ka - sijn

blin - des, hoor i Liff og Han - ker sin - des, det er A - mor, troe kund mig! det er A - mor, troe kund

mig! Om, sig

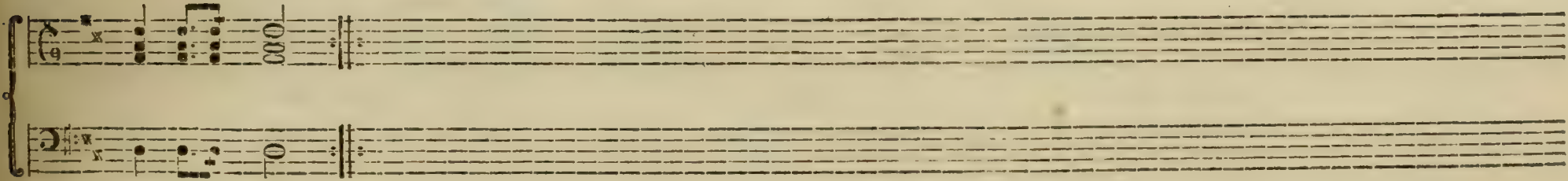
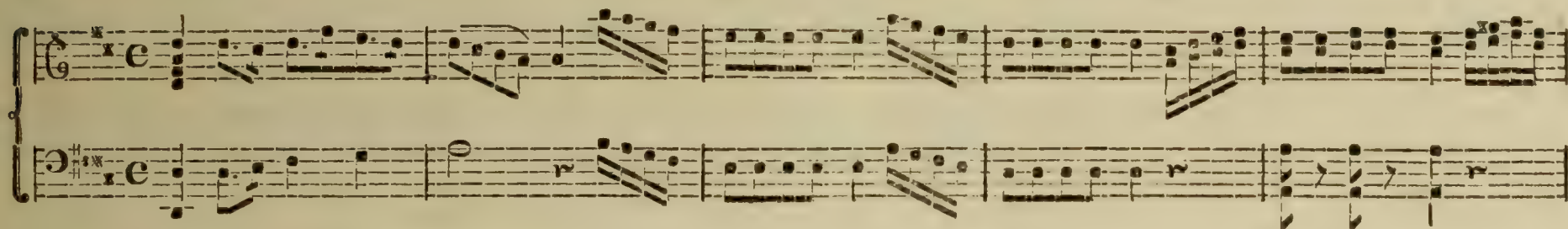
Viger som ei Amor kiende,
 Og af ukendt Lue brænde,
 Læser lidt af mig:
 Om I af et Afsyn blindes,
 Hvori List og Rænker findes,
 Det er Amor, troer kuns mig!

Om, liig Proteus, snart han græder,
 Snart sig overdrevent glæder,
 Atter klager sig;
 Sees han komme, strax at vandre,
 Gædse sin Person forandre,
 Det er Amor, troer kuns mig!

Kan han konstig careffere,
 Laberne som Roser ere,
 Naar de aabne sig;
 Hør I ham om Hævn at tale,
 Først at tigge, saa befale,
 Det er Amor, troer kuns mig!

Seer I ham foruden Piile
 Som Uskyldigheden smile,
 Paa paa Diets Vei!
 Seer I det iblandt at stiale,
 Og i Eders Varm sig stiale;
 Det er Amor, troer ham ei!

March.



Indtoget.

2

Bræger.

Allegretto.

Der

hø-res et Nyg-te, der hø-res et Ny- at si-ge: en Prinds fra Ma-rok-ko vil gjæ-ste vor Dye og Ni-ge.

Chor.

Hil væ-re den naa-di-ge Her-re!

Bræger.

De

Der høres et Nygte, der høres et Nye,
At si-ge:
En Prinds fra Marokko vil gjæste vor Dye
Og Nige.

Chor.

Hil vare den naadige Herre!

De Karle og Piger, de samle sig flus
Tilhammen:
Og Skelens smaae Dreng, samt Rektor og Dyr,
Med Gammen.

Chor.

Hil vare den naadige Herre!

Og alle vil vandre den Herre imod
Med Glæde.
Selv Krabblingen er, paa halvtredie Fod,
Tilstede.

Chor.

Hil vare den naadige Herre!

Og ind treen Prindsen med Stovlerne paa
I Stuen.
Sid, sang de, han Alfens Lyksalighed faae
Med Fruen!

Chor.

Hil vare den naadige Herre!

De Karle og Piger de danser saa net
Paa Moden.
De hoppe, og trikke, og springe saa let
Med Foden.

Chor.

Hil vare den naadige Herre!

Og nu reiser Prindsen igien fra vor Dye
Med Gammen.
Da skrig de Karle og Piger i Skye
Et Amen.

Chor.

Hil vare den naadige Herre!

Larghetto.

*dolce**dolce*

Mariane.

U · stj · di · ge Di · ge, hvis roe · si · ge Hier · te veed in · tet at si · ge af

mf

El · foy og Smæ · te; du blom · stree, som Ro · sen i Vaar, du blom · stree, som Ro · sen i Vaar. Dit Liv er en

sf

Rie · de af Vel · lyst og Glæ · de, og Sorg til din Doe · lig et naer; du blom · stree, du blom · stree, som

No - sen i Vaar, som No - sen i Vaar.

The first system consists of three staves. The top staff is the vocal line with the lyrics "No - sen i Vaar, som No - sen i Vaar." The middle and bottom staves are for piano accompaniment. The music is in G major and common time. Dynamics include *fz* and *f*.

Men vee dig! vee dig! saa snart du kun tæn - ker: o Kier - lig.

Allegro.

The second system consists of three staves. The top staff is the vocal line with the lyrics "Men vee dig! vee dig! saa snart du kun tæn - ker: o Kier - lig." The middle and bottom staves are for piano accompaniment. The music is in G major and 3/4 time. Dynamics include *p* and *Allegro.*

hed! und mig den Vel - lyk, du stian - ker! hvi tæ - ver du med de for - tryl - sen - de Len - ker? see her er min Haand!

The third system consists of three staves. The top staff is the vocal line with the lyrics "hed! und mig den Vel - lyk, du stian - ker! hvi tæ - ver du med de for - tryl - sen - de Len - ker? see her er min Haand!" The middle and bottom staves are for piano accompaniment. The music is in G major and common time. Dynamics include *2:* and *ff*.

her er min Haand! Thi snart skal du hø - res mod Him - len at kla - ge: hvi svandt dog de roe - li - ge sa - li - ge

The fourth system consists of three staves. The top staff is the vocal line with the lyrics "her er min Haand! Thi snart skal du hø - res mod Him - len at kla - ge: hvi svandt dog de roe - li - ge sa - li - ge". The middle and bottom staves are for piano accompaniment. The music is in G major and common time. Dynamics include *ff*.

Da·ge? o stenk mig min Fri·hed! min Fri·hed til·ba·ge! o lød mi·ne Daand! o lød mi·ne Daand! hvi

svandt dog de roe·U·ge sa·li·ge Da·ge? o stenk mig min Fri·hed! min Fri·hed til·ba·ge! o lød mi·ne Daand! lød mi·ne

Adagio.

Daand! U·styk·di·ge Vi·ge, hvis roe·li·ge Hjer·te veed in·ter·jet sig af

Tempo primo.

El·skov og Smert·te; du blom·stret, som Ro·sen i Vaar, du blom·stret, som Ro·sen i Vaar. Dit Liv er en!

Indtoget.

D

Ri · de af Vel · lyst og Glæ · de, og Sorg til din Dø · lig ei naær; du blom · strer, du blom · strer, som

No · sen i Vaar

som

No · sen i Vaar som No · sen i Vaar, som No · sen i Vaar, som No · sen i

Narr.

Salomon.

Allegretto.

Es war ein Rit-ter in Grie-chen-land, han foer so viel Lan-de rings-um-behr, so

(declamerende.)

sah er ein-mal e-nen al-ten Mann und ein al-ler-lieb-ste schein Jung-fer. Das Ding moegte ich wol haben, sie ist, Gott strafe mich! recht hübsch! Das war ein ge-wal-ti-ger

Rit-ter! Er

Es war ein Ritter in Griechenland,
Han foer so viel Lande ringsumbehr,
So sah er einmahl enen alten Mann
Und ein allerliebste schein Jungfer.

(declamerende.)

Das Ding moegte ich wol haben, sie
ist, Gott strafe mich! recht hübsch!

(sngende.)

Das war ein gewaltiger Ritter.

Er legt' die Jungfer van Sattelknopf,
Und spornte sein Pferd immer weiter,
Der Alte der schütrelt sin grauen Kopf,
Und Munden den schäumte von Eiter.

(declamerende.)

Was sollst du alter Narr mit so ein schönes Mäd-
chen? Das er for einen ungen Karl, so wie ich bin.

(sngende.)

Das war ein gewaltiger Ritter.

„Ha! rief der Alte, du lähner Schurch!“
Und flugs war der Ritter vom Pferde;
So bohr' er den Al-en durch und durch.
„Da liege ja der Schurch auf der Erde.“

(declamerende.)

Sch' nun zu Haus, du alter Graukopf! und
stig, das du har hast mit mich at giere.

(sngende.)

Das war ein gewaltiger Ritter.

Allegro.

The first system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The bass staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a rhythmic, flowing style characteristic of the 'Allegro' tempo.

Frantz.

The second system of music features a vocal line in the treble staff and piano accompaniment in the bass staff. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piano accompaniment begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are: "O Fryd, o Fryd! som Ea - lig - he - dens Fryd! jeg

The third system of music features a vocal line in the treble staff and piano accompaniment in the bass staff. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piano accompaniment begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are: "frel - ste den for - før - te Dyd, jeg frel - ste den for - før - te Dyd; jeg Galt - heds Scrif - fer søn - der - rev; U - stjøl - dig - hed ei

The fourth system of music features a vocal line in the treble staff and piano accompaniment in the bass staff. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piano accompaniment begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are: "hil - det blev. O Fryd, o Fryd! som Ea - lig - he - dens Fryd! jeg frel - ste den for -

for . te Dyd, jeg Falsk . heds Strik . ker søn . der . rev; U . støl . dig . hed ei

hil . det blev, U . støl . dig . hed ei hil . det blev. O Fryd, o Fryd, som

Sa . lia . he . dens Fryd! jeg frel . ste den for . før . te Dyd, jeg Falsk . heds Strik . ker søn . der . rev;

U . støl . dig . hed ei hil . det blev, U . støl . dig . hed ei

Hil . det blev. O Fryd, o Fryd! som Sa . lig he .

sf sf sf

dens Fryd!

Jeg seer mit Haab at nær . me sig! — Dog nei! en Drom be . dra . ger mig! O Wa . ri .

Ende.

seer jeg dig kuns — af! — kuns langs fra — lyk . se . lig! Det

Syn skal fylde mig med Lyst, og ja - ge Smert - ten fra mit Dyrst, og ja - ge Smert - ten fra mit

Dyrst; da bliver jeg midt i Sor - gen stærk, ved Tan - ken om mit e - get Værk.

mf *p* *Dal Segno.*

Chor.

Med mun - ter Dands og Spil og Sang vi Da - gens Ar - beid en - de. Hvor

Allegro.

er den ikke suur og lang for den, som Fryd ei kien - de! Med mun - ter Dands og Spil og Sang vi Da - gens Ar - bed en .

de, vi Da . gens Ar . beid en . de.

Karlene. *Pigerne.*

Et stor . re Liv vor Ar . beid faar, naar vi fra Sang til Plo . ven gaar. Og Hof . fen lo . ber dob . belst suar, naar Dand . sen os op .

mf

Allc.

li . vet har. Med mun . ter Dands og Spil og Sang vi Da . gens Ar . beid en . de. Hvor

er den it . te suur og lang for den, som Fryd ei tien . de! med mun . ter Dands og Spil og Sang, vi Da . gens Ar . beid en .

de, vi Da gens Ar beid en de.

Dands.

Allegretto.

mf

Indtoget.

*Molto
vivace.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/8 time signature. It features a rhythmic pattern of eighth notes with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents, and includes a dynamic marking of *mf* (mezzo-forte) in the middle. The lower staff continues the accompaniment.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment. The system concludes with the instruction *Da Capo.*

Andantino.

At høve mig til Lykken op, det var mit Haab, min

glade Tanke; men Skieb-nen kom, og sagde: Stop! bliv her Seigneur! der staar din Skranke! Jeg taus der i maae

Chor. Frank.

sinde mig; hvor Skieb-nen er omstiftelig! Hvor Skieb-nen er omstiftelig! For

Bræger.

At høve mig til Lykken op,
 Det var mit Haab, min glade Tanke;
 Men Skieb-nen kom, og sagde: Stop!
 Bliv her, Seigneur! der staar din Skranke!
 Jeg taus der i maae finde mig;
 Hvor Skieb-nen er omstiftelig!

Chor.

Hvor Skieb-nen er omstiftelig!

Frank.

For nylig var min Himmel mørk,
 Min Siel omspændt med Qual og Smerte;
 Jeg vandred' i en rødsom Døl,
 Mit Hjelge var et pinet Hjerte.
 Nu smiler Haabets Soel paa mig,
 Hvor Skieb-nen er omstiftelig!

Chor.

Hvor Skieb-nen er omstiftelig!

Mariane.

Man ei for meget lide maae
 Paa det, som Diet meest behager;
 Thi bag den Smil, hvor Skov laae,
 Der lurer tidt en lumsk Debrager.
 I Viger! speiler Jer i mig:
 Hvor Skieb-nen er omstiftelig!

Chor.

Hvor Skieb-nen er omstiftelig!

Salomon.

En Prink ich waret har i Dag,
 Nun bin ich kuns en armer Jode;
 Es ist doch so en eigen Sag,
 At schreyes von sin Kunge-Sede.
 Ich taufer: — so ein Mann bin ich —
 Hvor Schieb-nen er umstiftelig!

Chor.

(Hvor Schieb-nen er umstiftelig!)
 (Hvor Skieb-nen er omstiftelig!)

Chor.

Med man-ter Dands og Epil og Sang vi Da-gens Ar-beid en-de. Hvor ær den if-ke siur og lang for dem, som Fryd ei

Allegro.

fien-de! Med mun-ter Dands og Epil og Sang vi Da-gens Ar-beid en vi Da-gens

dolce

Ar-beid en de. Vi Da-gens Ar-beid en-de, vi Da-gens Ar-beid en-de.

dolce

Trykfeil.

Pag. 11. 3die Vers. I Brodre! læs: I Bønder!
 sidste Syst. din Varm! læs: hver Varm!
 18 ander Vers. meies, læs: maies

Pag. 59 sidste Syst. den læs: dem
 60 dito ligeledes

E n d e.



