

SAMFUNDET TIL UDGIVELSE AF DANSK MUSIK.

2. RÆKKE Nr. 27.

1909.

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SCALABRINI:

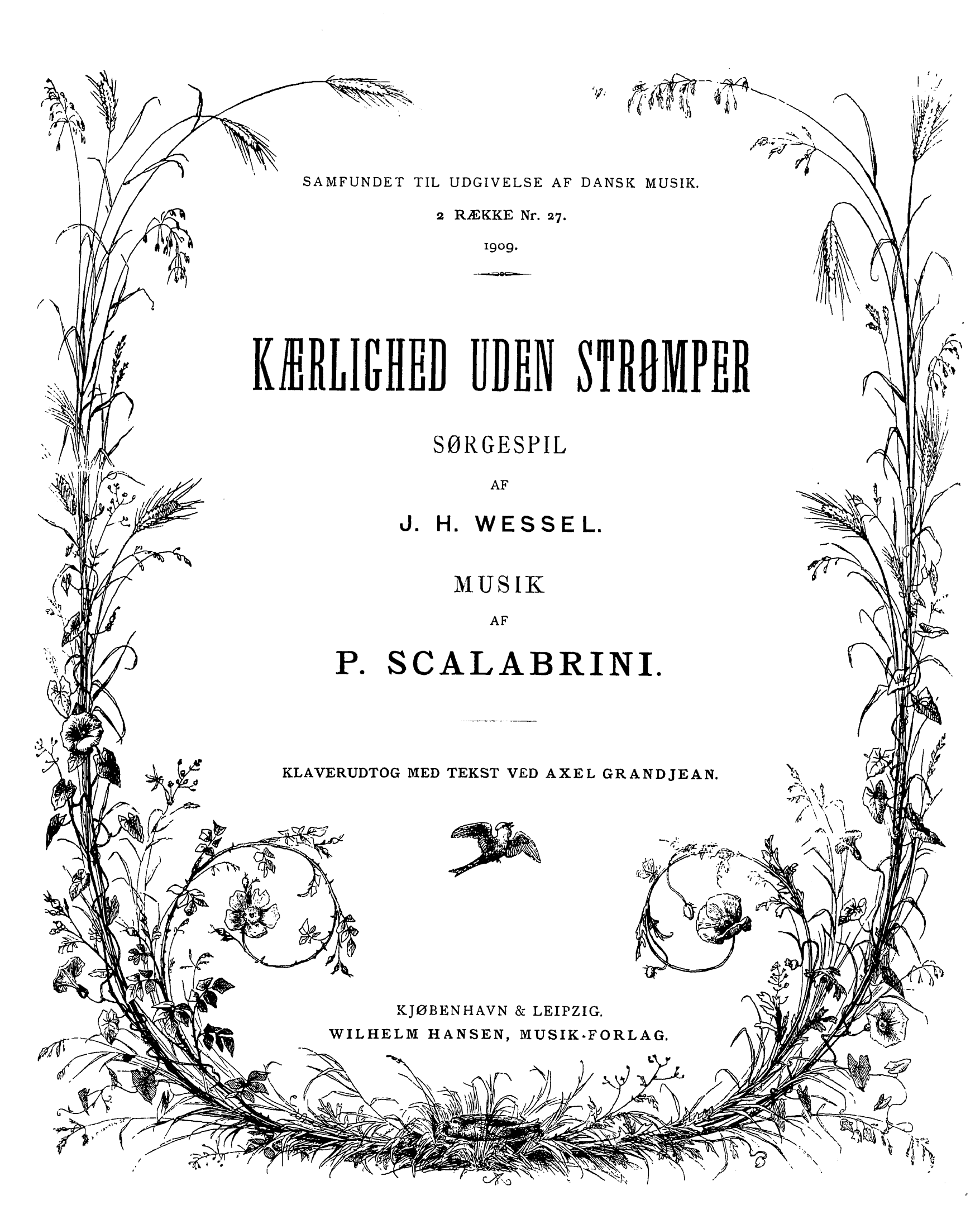
**KÆRLIGHED UDEN STRØMPER**

KLAVERUDTOG MED TEKST

VED AXEL GRANDJEAN.

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KJØBENHAVN & LEIPZIG.  
WILHELM HANSEN, MUSIK-FORLAG.



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# KÆRLIGHED UDEN STRØMPER

SØRGESPIL

AF

J. H. WESSEL.

MUSIK

AF

P. SCALABRINI.

KLAVERUDTOG MED TEKST VED AXEL GRANDJEAN.

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W. A. Müller del.

H. Schenkel sculp. 1786

# INTRODUZIONE.

SCALABRINI.

Allegro assai.

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked 'Allegro assai'. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). Trills are indicated by 'tr' above notes. The score includes various rhythmic patterns, including sixteenth-note runs and chords. The final system includes the lyrics 'al', 'cre', 'scen', and 'do' under the notes.



First system of musical notation. The treble clef staff features a melodic line with slurs and fingerings (1, 4, 1). The bass clef staff provides a harmonic accompaniment with chords and a melodic line.

Second system of musical notation. The treble clef staff contains chords and melodic fragments. The bass clef staff continues with a steady melodic accompaniment.

Third system of musical notation. The treble clef staff has a complex melodic line with many slurs. The bass clef staff has a simpler accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff has a simple accompaniment.

Fifth system of musical notation. The treble clef staff has chords and melodic fragments. The bass clef staff has a melodic accompaniment.

Sixth system of musical notation. The treble clef staff has chords and melodic fragments. The bass clef staff has a melodic accompaniment. The system concludes with a double bar line and a fermata.

First system of musical notation. The bass clef part begins with a piano (*p*) dynamic marking and contains a sequence of notes with fingerings 2, 4, 5, 3, 2. The treble clef part features a melodic line with slurs and accents.

Second system of musical notation. The bass clef part continues with a steady eighth-note accompaniment. The treble clef part has a melodic line with slurs and accents, including fingerings 3, 2, 3, 4, 3, 2.

Third system of musical notation. The bass clef part continues with a steady eighth-note accompaniment. The treble clef part has a melodic line with slurs and accents, including a fingering 5.

Fourth system of musical notation. The bass clef part continues with a steady eighth-note accompaniment. The treble clef part has a melodic line with slurs and accents.

Fifth system of musical notation. The bass clef part begins with a piano (*p*) dynamic marking. The treble clef part contains the lyrics "cre -" and features a melodic line with slurs and accents.

Sixth system of musical notation. The bass clef part contains the lyrics "scen - do al" and features a melodic line with slurs and accents.

The first system of music consists of two staves. The upper staff begins with a piano (*f*) dynamic and contains a series of eighth-note chords. The lower staff also begins with a piano (*f*) dynamic and features a steady eighth-note accompaniment. The system concludes with a piano (*p*) dynamic and a fermata over the final chord.

The second system continues the piece. The upper staff starts with a piano (*f*) dynamic, followed by a piano (*p*) dynamic section, and then returns to a piano (*f*) dynamic. It includes complex fingering for the right hand, such as 4-2 and 4-1-2, and a fermata over the final chord.

The third system is characterized by a dense texture in the upper staff, with many beamed notes. The lower staff provides a steady accompaniment. The system ends with a fermata over the final chord.

The fourth system features a piano (*f*) dynamic in the upper staff with intricate fingering (3, 3, 3, 5, 2, 1, 4). The lower staff has a piano (*p*) dynamic. The system concludes with a fermata over the final chord.

The fifth system begins with a piano (*f*) dynamic. The upper staff has a melodic line with some grace notes, while the lower staff has a steady accompaniment. The system ends with a fermata over the final chord.

The sixth system introduces a vocal line in the upper staff. The lyrics "p cre - scen - do f" are written below the notes. The piano accompaniment in the lower staff is marked with a piano (*p*) dynamic. The system ends with a fermata over the final chord.

Andantino.

pp

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a piano (*pp*) dynamic. The upper staff features a series of chords and melodic lines, while the lower staff provides a harmonic accompaniment with some rests.

The second system continues the piece. The upper staff has a more active melodic line with some grace notes, while the lower staff continues with a steady accompaniment.

ff

The third system shows a change in dynamics to fortissimo (*ff*). The upper staff has a more complex texture with many chords, and the lower staff has a more active accompaniment.

The fourth system continues the fortissimo section. The upper staff has a melodic line with grace notes, and the lower staff has a steady accompaniment.

pp

The fifth system returns to a piano (*pp*) dynamic. The upper staff has a melodic line with grace notes, and the lower staff has a steady accompaniment.



First system of musical notation, featuring a treble and bass staff with complex chordal textures and melodic lines.

Second system of musical notation, continuing the piece with intricate harmonic structures.

Third system of musical notation, including a dynamic marking of *f* (forte) in the bass staff.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, concluding the page with a dynamic marking of *f* and the tempo instruction *Allegro assai.*

First system of musical notation. The treble clef staff features a melodic line with a slur over the first two measures. The bass clef staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff maintains the accompaniment with a steady eighth-note pattern.

Third system of musical notation. The treble clef staff has a slur over the final two measures. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff shows a melodic line with some chromaticism. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff has slurs and accents. The bass clef staff includes a *p* dynamic marking and a triplet of eighth notes in the final measure.

Seventh system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the accompaniment with a steady eighth-note pattern.

3 2 3 1 2 1 2 3

*p*

*cre - scen - do*

*al f*

*p f*

*p f*

First system of musical notation. The treble clef staff features a complex, rapid melodic line with many slurs and ties. The bass clef staff provides a simple accompaniment with a few notes and rests.

Second system of musical notation. The treble clef staff continues with the rapid melodic line. The bass clef staff has a few notes and rests. A dynamic marking *p* (piano) is present in the final measure of the bass staff.

Third system of musical notation. The treble clef staff has a more rhythmic, chordal texture. The bass clef staff has a simple accompaniment. A dynamic marking *f* (forte) is present in the first measure of the bass staff.

Fourth system of musical notation. The treble clef staff has a complex melodic line with some slurs. The bass clef staff has a simple accompaniment. A dynamic marking *f* (forte) is present in the second measure of the bass staff.

Fifth system of musical notation. The treble clef staff has a complex melodic line with many slurs and ties. The bass clef staff has a simple accompaniment with many slurs and ties. The system ends with a double bar line.

# ARIA.

Adagietto.

Nr. 1.

Two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with dynamics *p*, *p*, *f*, *p*, *f*, *p*, *f*. The second system also consists of two staves with dynamics *p* and *f*. The music features triplet patterns and arpeggiated chords.

First system of the vocal line and piano accompaniment. The vocal line begins with the name 'GRETE.' and the lyrics 'Skiæbnen bød mig først Jo - han, nu mig'. The piano accompaniment has dynamics *p* and *f*. The system ends with a double bar line and a repeat sign.

Second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics 'gi - ver, nu mig gi - ver, nu mig gi - ver Mads til Mand.' The piano accompaniment has dynamics *p* and *f*.

Third system of the vocal line and piano accompaniment. The vocal line continues with the lyrics 'Skiæbnen bød mig først Jo - han, nu mig gi - ver Mads til Mand, nu mig'. The piano accompaniment has dynamics *f* and *p*.

*Fine.*

gi - ver Mads til Mand.

*p* *f*

*Fine.*

**Andante.**

Naar dig No - gen Kar - per by - der og du faer kun tør re

*p*

Jy - der, og du faer kun tør - re Jy - der bli - ver

*f* *p*

du, bli - ver du lidt flau der - ved;

*f*

Men har

du en sul-ten Ma - ve, men har du en sul-ten Ma - ve, og ei

an - den Mad kan ha - ve, og ei an - den Mad kan ha - ve,

*mf* gaaer den tør-re Jy-de ned, *p* men har du en sul-ten Ma-ve, og ei

an den Mad kan ha - ve, og ei an - den Mad kan ha - ve, ei kan

*mf* ha - ve, ei kan ha - ve, gaaer den tør-re Jy-de ned gaaer den tør-re

*f* Jy - de ned.

Skiæbnen

*D. S. al Fine.* ✽



## ARIA.

(Texten lidt forkortet.)

Andantino.

Nr. 2.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), common time. The music begins with a piano (*p*) dynamic. The right hand features chords and arpeggiated figures, while the left hand plays a simple bass line.

Second system of piano introduction. The right hand has a melodic line with dynamics *f*, *p*, *f*, and *p*. The left hand continues with a steady bass line.

MADS.

Vocal entry for Mads. The vocal line starts with a piano (*p*) dynamic. The lyrics are: "Un - der - jor - di - ske, som so -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamics *f* and *p*.

Second system of vocal entry for Mads. The vocal line continues with the lyrics: "ver, du maa ik - ke un - dres o - ver, du maa ik - ke un - dres o - ver,". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with dynamics *f* and *p*.

un - dres o - ver, un - dres o - ver

at min Sang, at min Sang dig væk - ker

op til at giø - re Glæ - des Hop, til at giø - re Glæ - des

Hop. Un - der - jor - di - ske, som so ver,

*fp* du maa ik - ke un - dres o - ver *p* at min Sang

dig væk - ker op

*p* til at giø - re Glæ - des Hop, til at giø - re Glæ - des

*f* Hop, Glæ - des Hop, Glæ - des Hop.

## Allegro spiritoso.

Mads i Dag har vun-det Sei - er! Mads i

*p* *f* *p*

Dag sin Gre-te ei - er ia med Hud og Haar og

*f* *p*

Krop, ia med Hud og Haar og Krop un-der Jor-den gjør et Hop, un-der Jordengjør et.

*f*

Hop. Mads i Dag har vun-det Sei - er,

*p* *f* *p*

*f* Mads i Dag sin Gre - te ei - er *p* ia med Hud og Haar og

*f* Krop un - der Jor - den gjør et Hop, *p* ia med Hud og Haar og *f* Krop un - der Jorden gjør et Hop, *p* ia med

Hud og Haar og Krop un - der Jor - den gjør et Hop, *f* giøret Hop, giøret Hop.

## ARIA.

Nr. 3.

Andante.

*p*

*sempre stacc.*

MADS.

Min Glæ-de er som Bek-ken: den Bek, som sag-te

flød, den Bek, som sag-te flød, den Bek, som sag-te flød, før

den en Demning bød, før den en Dem-ning bød, ei rø-re sig af

Flek - - ken, ei rø - re sig af Flek - ken; min Glæ - de er som

Bek-ken: den Bek, som sag - te flød, sag - te flød, sag - te flød, før

den en Dem - ning bød, ei rø - re sig af Flek - ken, før

den en Dem - ning bød, ei rø - re sig af Flek - ken, ei rø - re sig af

Flek - - ken; Da

*p*

Dem - nin - gen kom bort, flød Bek - ken dob - belt

**Più Allegro.**

fort, dob - belt fort; min Glæ - de er som

Bek - ken, min Glæ - de er som Bek - - - ken, da Dem - nin - gen kom

*f* *p*

*f* *p*



bort, flød Bek-ken dob-belt fort, dob-belt fort, dob-belt fort. Min

Glæ - de er som Bek - ken, min Glæ-de er som Bek - -

ken, er som Bek - - ken.

## ARIA.

Nr. 4.

JOHAN.

Som

en u - hel - dig Skip - per, u - hel - dig

Skip - per, der for - ud seer, han stran - de maa,



der for-ud seer han stran-de maa paa een af tven - de

*p* *f* *p*

Klip-per, ei no-gen vis at stran-de paa, at stran-de paa tør væl-ge

*f* *p*

sig, ei no-gen vis at stran-de

*f* *p* *f* *p*

paa tør væl-ge sig, tør væl-ge sig,

*f* *p* *f*

saa gaaer det mig, saa gaaer det mig, saa gaaer det mig, saa gaaer det mig,

*p* *f*

saa gaaer det mig! Som en u - hel - dig Skip - per

*p* *f* *p* *f*

der for - ud seer, han stran-de maa,

*p* *f* *p* *f*

ei no - gen vis at stran-de paa, at stran-de paa tør væl-ge

sig, tør væl-ge sig, saa gaaer det mig, saa gaaer det mig, saa gaaer det mig, saa gaaer det mig,

mf

f

p

f

f

mig, saa gaaer det mig, saa gaaer det mig.

p

f

p

Som en u-hel-dig Skip-per, som en u-hel-dig Skip-per, der for-ud

f

p

mf

p

seer, han stran-de maa, der for-ud seer, han stran-de maa paa

p

een af tven-de Klip-per, paa een af tven-de Klip-per, ei no-gen vis at stran-de

paa, at stran - de paa tør væl - ge sig, ei no - gen

*f* *p*

vis at stran - de paa tør væl - ge sig, tør væl - ge sig,

*f* *p*

saa gaaer det mig, saa gaaer det mig, saa gaaer det mig, saa gaaer det

*p*

mig. Som en u - hel - dig Skipper der for - ud

*f* *p* *f* *p*

seer, han strande maa, ei no-gen vis at stran-de

*f* *p* *f* *p*

paa tør væl-ge sig, tør væl-ge sig, tør væl-ge sig, saa gaaer det

*f* *p*

mig saa gaaer det mig, saa gaaer det mig, saa gaaer det mig, saa gaaer det

*f* *p*

mig, saa gaar det mig.

*f* *p* *f*

# ARIA.

Allegro assai.

Nr. 5.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro assai'. The dynamic is 'f' (forte) and the articulation is 'legato'. The music begins with a half note G4 in the treble and a half note G2 in the bass. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. Fingering numbers 1, 2, 3, 4, and 5 are indicated above the first few notes of the right hand.

The second system continues the piece. The right hand features more complex eighth-note patterns with various fingering indications (1, 2, 3, 4, 5). The left hand maintains a consistent eighth-note accompaniment. The music flows smoothly across the system.

The third system shows the continuation of the eighth-note patterns. The right hand has several slurs and specific fingering numbers (1, 2, 3, 4, 5) to guide the performer. The left hand accompaniment remains steady.

The fourth system introduces some melodic variation in the right hand, with slurs and fingering numbers (1, 2, 3, 4). The left hand accompaniment continues with eighth notes.

The fifth system features a trill (tr) in the right hand, marked with a '3' above it, indicating a triplet. The left hand accompaniment continues with eighth notes.

The sixth system concludes the piece with a trill (tr) in the right hand, marked with a '2' above it, indicating a pair of notes. The left hand accompaniment continues with eighth notes.



MADS.

Paa mit

*p*

Hjer - tes Skor - steen bræn - der, Skor - steen

bræn - der en Har - pix - et El - skovs Brand, en Har -

pix - et El - skovs Brand, som er tændt i beg - ge

En - der, El - skovs Gud den tænd - te

an. Paa mit Hjer - tes Skor - steen bræn - der en Har -

pix - et El - skovs Brand, El - skovs Brand, som er

tændt i beg - ge En - der, El - skovs Gud den tænd - te an, som er

tændt i beg - ge En - der, El - skovs Gud den tænd - te an, den tænd - te

an.

The first system of music features a vocal line starting with a whole note rest, followed by a piano accompaniment. The piano part consists of a continuous eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand. The key signature has two flats (B-flat and E-flat).

*p* Paa mit

The second system continues the vocal and piano parts. The vocal line has a whole note rest followed by a half note 'Paa' and another whole note rest followed by a half note 'mit'. The piano accompaniment continues with the same rhythmic patterns. A piano dynamic marking (*p*) is placed above the vocal line and below the piano accompaniment.

Hjer - tes Skor - tes - steen bræn - der,

The third system shows the vocal line with the lyrics 'Hjer - tes Skor - tes - steen bræn - der,'. The piano accompaniment continues with the eighth-note patterns. The vocal line has a half note 'Hjer - tes', a half note 'Skor - tes -', and a half note 'steen bræn - der,'.

Skor - steen bræn - der en Har - pix - et El - skovs

The fourth system continues the vocal and piano parts. The vocal line has a half note 'Skor - steen', a half note 'bræn - der', and a half note 'en Har - pix - et El - skovs'. The piano accompaniment continues with the eighth-note patterns.

Brand, en Har - pix - et El - skovs Brand,

The fifth system concludes the vocal and piano parts. The vocal line has a half note 'Brand,', a half note 'en Har - pix - et', and a half note 'El - skovs Brand,'. The piano accompaniment continues with the eighth-note patterns. A forte dynamic marking (*f*) is placed below the piano accompaniment.

som er tændt i begge En - der, El - skovs

Gud den tænd - te an, El - skovs Gud den tænd - te

an paa mit Hjer - tes Skor - steen bræn - der en Har -

pix - et El - skovs Brand, som er tændt i begge En - der, El - skovs

Gud den tænd-te an, som er tændt i beg - ge En - der, El - skovs *f*

Gud den tænd - te an, den tænd - te an.

*Fine.*

*f*

Hver, som Rø-gen seer op - sti - ge, seer op - sti - ge, seer op -

*p*

sti - - ge (Rø-gen er min A - ri - a,) tæn - ke

maae om ik - ke si - ge, tæn - ke maae om ik - ke si - ge, der er

heedt, der er heedt, der er heedt, hvor den kom fra.

*f* *p* *f* *p* *f*

Paa mit Hjer - tes Skor - steen bræn - der, bræn - der,

bræn - der en Har - pix - et El - skovs Brand, El - skovs

*f* *p* *f* *p* *f* *D. S. al Fine.*

### ARIA.

(Texten forkortet.)

Allegro.

Nr. 6.

*p* *legato*

*f*

*p*

First system of piano introduction. Treble clef has a melodic line with eighth notes and quarter notes. Bass clef has a harmonic accompaniment with chords and moving lines. A dynamic marking *f* is present in the second measure of the treble staff.

Second system of piano introduction, continuing the melodic and harmonic patterns from the first system.

METTE.

Vocal entry and piano accompaniment. The vocal line begins with a *p* dynamic. The piano accompaniment starts with a *p* dynamic. The lyrics are: Saa æl - tes Blye med vre - de Tæn - der i Hel - tens

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics: Mund, som spid - rod ren - der, The piano accompaniment features a *f* dynamic marking.

Third system of vocal and piano accompaniment. The vocal line concludes with the lyrics: han præ - ger The piano accompaniment features a *p* dynamic marking.



al sin bit - tre Qual i det u - skyl - di - ge Me -

tal.

*f*

Saa æl - tes Blye med vre - de Tæn - der

*p* *f*

i Hel - tens Mund, som spids - rod

*p*

ren-der, han præ - ger

*f* *p*

al sin bit - tre Qual i det u - skyl - di - ge Me - tal,

*f*

og glem - mer al den Tie - ne -

*Fine.*



## ARIA.

Allegretto.

Nr. 7.

*f*

*p* METTE.

Saa - le - des kan en Skyldner bæve, en Skyldner bæ - ve,

*p*

naar paa hans Dør med iv - rig Næve, naar paa hans Dør med iv - rig

*f p f p f p*

Næ - ve der bankes af en Cre - di - tor, der bankes af en Cre - di -

*f p*

*cresc.* - - - - - *f*

tor; saa - le - des kan en Skyld - ner bæ - ve,

*p* - - - - - *f* *p* *f* *p*

naar paa hans Dør med iv - rig Næve, naar paa hans Dør med iv - rig

Næ - ve der ban - kes af en Cre - di - tor, der ban - kes af en Cre - di - tor;

*p*

Skjønt

Slaa - en luk - ker in - den - for, skjønt Pok - ker

sjel - den plei - er fø - re Folk ind i - gjen - nem luk - te

Dø - re, saa skiel - ver Skyld - ne - ren end - da; saa

skiel-ver, saa skiel-ver, saa skiel-ver,

saa skiel - ver Skyld - ne - ren end - da, saa skiel-ver

Skyld-ne-ren end - da; Gud veed, hvor saa-dant kom-mer

fra, Gud veed, hvor saa-dant kommer fra.

Andante.

Gud veed, hvor saa-dant kommer fra, Gud veed, hvor saadant kommer fra. Gud veed, Gud

*a tempo*

veed, Gud veed, hvor saa - dant kom - mer fra, hvor saa - dant

kom - mer fra.

## ARIA.

Andante.

*p* MAD.S.

Nr. 8.

Naar, som desvær-re of-te hæn - der, U - lyk-ken mun-tre Flu - er

sen - der i tom-me, kla-re Fla-sker ned, i tom-me, kla-re Fla - sker

ned,

den hef - tig-ste U - roe - lig -



hed man

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with the word 'hed' and ends with 'man'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

ty - de - li - gen kan for - nem - me af de - res Lø - ben, af de - res

The second system continues the vocal line with the lyrics 'ty - de - li - gen kan for - nem - me af de - res Lø - ben, af de - res'. The piano accompaniment features prominent triplets in the right hand, maintaining the eighth-note texture.

Flugt, af de - res Lø - ben, Flugt og

The third system continues with the lyrics 'Flugt, af de - res Lø - ben, Flugt og'. The piano accompaniment continues with triplets in the right hand.

Stem - me, den hæf - tig - ste U - roe - lig - hed man ty - de -

The fourth system continues with the lyrics 'Stem - me, den hæf - tig - ste U - roe - lig - hed man ty - de -'. The piano accompaniment continues with triplets in the right hand.

li - - gen kan for - nem - me af de - res Lø - ben, af de - res

The fifth system concludes the page with the lyrics 'li - - gen kan for - nem - me af de - res Lø - ben, af de - res'. The piano accompaniment continues with triplets in the right hand and ends with a forte (*f*) dynamic marking.

Flugt, af de - res Lø - - - ben,

Flugt og Stem - - - me, af de - res

Lø - ben, af de - res Flugt, af de - res

Stem - me.

Hvis Hud og Glas var li-ge kla-re, jeg kunde mig

den Møie spa-re, at si-ge dig: Mit Blodfaer om, som Flu-en

der i Flasken kom; hvis Hud og Glas var li-ge kla-re, jeg kunde

mig den Møie spa-re, at si-ge dig: Mit Blodfaer om som Flu-en

*f*  
der i Flasken kom, at si-ge dig:

Mit Blod faer om som Flu-en der i Fla-sken kom.

Jeg y - der - mee - re for mit

Ø - re kan som en Lyd af Flu - er hø - re, jeg y - der -

mee - re for mit Ø - re kan som en

Lyd af Flu - er hø - re, af

Flu - er hø - re, kan som en Lyd en Lyd af

Flu - er af Flu - er hø - re.

## DUO.

Nr. 9. *Andante.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a series of chords and melodic lines that build up to a fortissimo (*f*) dynamic. The left hand starts with a bass clef and provides a simple harmonic accompaniment.

The piano accompaniment for the first system continues with two staves. The right hand has a more active melodic line with many sixteenth notes, while the left hand remains mostly chordal and rhythmic.

MADS.

Fem Knapper til en

JESPER.

Fem Knap-per til en Trøi-e,

The piano accompaniment for the second system continues with two staves. It includes a piano (*p*) dynamic marking. The right hand has a treble clef and the left hand has a bass clef. The music continues with a similar texture to the first system.

Trøi-e, en Syenaal u - den Øi - e,

en Syenaal u - den Øi - e, et

The vocal lines for the second system consist of two staves. The top staff is for the male voice (Mads) and the bottom staff is for the female voice (Jesper). They sing the lyrics in a simple, rhythmic style.

The piano accompaniment for the third system continues with two staves. The right hand has a treble clef and the left hand has a bass clef. The music concludes with a final chord in the right hand.

en gammel Strimmel Taft, en Stump Me-lo-ten - Plaster,  
 bruunrødt Sy-le - skaft, en gammel Strimmel Taft, en

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "en gammel Strimmel Taft, en Stump Me-lo-ten - Plaster,". The middle staff is a vocal line in bass clef with the lyrics "bruunrødt Sy-le - skaft, en gammel Strimmel Taft, en". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings *p* and *f*.

et Brev fra sa-lig Faster, en  
 Stump Me - lo-ten - Plaster et Brev fra sa-lig Faster,

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It contains the lyrics "et Brev fra sa-lig Faster, en". The middle staff is a vocal line in bass clef with the lyrics "Stump Me - lo-ten - Plaster et Brev fra sa-lig Faster,". The bottom staff is a piano accompaniment in grand staff with a key signature of one sharp and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings *f* and *p*.

Daa-se u - den Laag, u - den Laag, u - den Laag,  
 en Daa-se u - den Laag, u - den Laag, u - den

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It contains the lyrics "Daa-se u - den Laag, u - den Laag, u - den Laag,". The middle staff is a vocal line in bass clef with the lyrics "en Daa-se u - den Laag, u - den Laag, u - den". The bottom staff is a piano accompaniment in grand staff with a key signature of one sharp and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings *f* and *p*.

den ny - e Psal - me - bog, — den ny - e Psal - me - bog.

Laag, den ny - e Psal - me - bog. Fem

*p* *f* *p*

En Sye - naal u - den Øi - e, en gam - mel Strim - mel

Knap - per til en Trøi - e, et bruun - rødt Sy - le - skaft, en

*cresc.*

Taft, et Brev fra sa - lig Fa - ster, en Daa - se, en

Stump Me - lo - ten - Pla - ster, en Daa - se u - den Laag, en



Daa-se u - den Laag, u - den Laag, u - den Laag, den

Daa-se u - den Laag, u - den Laag, u - den Laag, den

*p*

ny - e Psal-me - bog. Fem Knapper til en Trøi - e, et bruunrødtSy-le-skaft, en

ny - e Psal-me - bog. en Syenaal u - den Øi - e, en gammelStrimmel

4 3 5 2 4 4 3 1 4 5 5 1 3

Stump Me-lo - ten - Pla - ster en Daa-se u - den Laag, u - den Laag, u - den Laag, den

Taft, et Brev fra sa - lig Faster, en Daa-se u - den Laag, u - den Laag, u - den Laag, den

4 1 4 2 5 2 1 4

ny - e Psal - me - bog, den ny - e Psal - me - bog, den Psal - me - bog.

ny - e Psal - me - bog, den ny - e Psal - me - bog, den Psal - me - bog.

*p* *f*

This block contains a vocal score with two staves (treble and bass clef) and a piano accompaniment with two staves (treble and bass clef). The lyrics are written below the vocal staves. The piano part includes dynamic markings *p* and *f*.

ARIA.

Nr. 10.

Spiritoso.

This block contains a piano score for a piece numbered 10. It is marked "Spiritoso." and consists of two staves (treble and bass clef). The music is in 2/4 time and features a strong, rhythmic accompaniment.

The first system of the piano accompaniment features a treble clef with a complex, flowing melody of eighth and sixteenth notes. The bass clef provides a steady accompaniment with quarter and eighth notes.

The second system continues the piano accompaniment. The treble clef part has a more rhythmic, dotted-note character, while the bass clef part remains accompanimental with some rests.

The third system of the piano accompaniment shows the treble clef part with a melodic line that includes some grace notes. The bass clef part continues with a steady accompaniment.

GRETE.

*p*

Saa Bør - ne - Svær - men i en Sko - le be - sti - ge Bor - de,

The vocal line begins with a piano (*p*) dynamic. The piano accompaniment is also marked *p* and features a steady accompaniment with some grace notes.

Bæn - ke, Sto - le, be - sti - ge Bor - de, Bæn - ke, Sto - le,

The second vocal entry is marked *f* (forte). The piano accompaniment also features a *f* dynamic, with a more active bass line including triplets.

og skrige høit, og skri-ge høit, og skri-ge høit,

*p* *f* *p* *f* *p* *f*

og skog - ger - lee, naar de ei Sko - le - me - ster see,

*p* *p* *f* *p*

naar de ei Sko - le - me - ster see; saa Bør - ne - Svær - men i en

*f* *p cresc. -* *f*

*f* *p cresc. -* *f*

Sko - le be - sti - ge Bor - de, Bæn - ke, Sto - le, og skri-ge

*p* *cresc. -* *f* *p*

*p* *cresc. -* *f* *p*

høit, og skri-ge højt, og skri-ge høit, og

*f* *p* *f* *p*

skog - ger - lee, naar de ei Sko - le - me - ster see,

*f* *p*

naar de ei Sko - le - me - ster see;

*f* *f* *tr*

*p*

Mennaarhan kun ved Dø - - - ren rø - rer, hver paa sit Sted strax

*p* *f* *p*

Pok - - - ker fø - rer; han nep-pe faaer „I Es - ler“

*f* *p*

sagt, før al-ting er i Or - den bragt, men naarhan kun ved Dø - ren

*f* *p*

rø - rer, hver paa sit Stedstrax Pok - ker fø - rer; han nep - pe faaer

*f* *p* *f* *p*

„I Es - ler“ sagt, før alting er i Or - den bragt, før al-ting

er i Or - den bragt.

*f*

*p* *f* *tr*

*3*

## ARIA.

(Texten omarbejdet.)

Allegretto.

Nr. 11.

First system of piano accompaniment. Treble staff contains chords and arpeggiated figures. Bass staff contains a steady accompaniment. Dynamics: *f* (first measure), *p* (fourth measure).

Second system of piano accompaniment. Treble staff features triplet patterns. Bass staff continues the accompaniment. Dynamics: *f* (third measure), *p* (fourth measure).

Third system of piano accompaniment. Treble staff has a melodic line with triplets. Bass staff has a simple accompaniment. Dynamics: *p* (second measure).

Fourth system of piano accompaniment. Treble staff has a melodic line with triplets. Bass staff has a simple accompaniment. Dynamics: *f* (third measure), *p* (fourth measure), *f* (fifth measure).

GRETE.

Fifth system of music. Top staff is the vocal line for Grete. Middle and bottom staves are the piano accompaniment. Lyrics: Det pas-ser sig just. Dynamics: *p* (vocal), *p* (piano), *f* (piano).



ei saa li - ge til een som nøs, til en, som

nøs, i Gaar, at si - ge: „Dig hiel - pe Gud!

Dig hiel - pe Gud! i Dag, bitt' Faar, for det du nøs en

gang i Gaar. Dig hiel - pe Gud! i Dag, bitt'

Faar, for det du nøs en - gang i Gaar, en - gang i

*f* *p*

Gaar, en - gang i Gaar."

*f* *p*

Men naar man

*p* *f* *p*

seer lidt dybt i Tin - gen, da bed - re end al - de - les in - gen,

*f* *p* *f*

man hol - der Pro - sit, som kom seent, som kom seent;

det sy - nes mig er gand - ske reent, det sy - nes mig,

det sy - nes mig, det sy - nes mig er gand - ske

reent, gand - ske reent, gand - ske reent;

det sy - nes mig er gand - ske reent.

## Adagio.

## CHORUS.

METTE.

Ja Gre-te du seer dybt i Tin-gen, seer dybt i Tin - gen, thi bed-re

JOHAN.

Ja Gre-te du seer dybt i Tin-gen, seer dybt i Tin - gen,

MADS.

Ja Gre-te du seer dybt i Tin-gen, seer dybt i Tin - gen,

JESPER.

Ja Gre-te du seer dybt i Tin-gen, seer dybt i Tin - gen,

end al - de - les in - gen, du hol - der Pro - sit, som kom seent;

thi bed - re end al - de - les in - gen, du hol - der Pro - sit, som kom seent;

thi bed - re end al - de - les in - gen, du hol - der Pro - sit, som kom seent;

thi bed - re end al - de - les in - gen, du hol - der Pro - sit, som kom seent;

*p* Ja Grete du seer dybt i Tin - gen,

*f* seer dybt i Tin - gen,

*f* seer dybt i Tin - gen,

*f* Ja Grete du seer dybt i Tin - gen,

thi bed-re end al-de-les in-gen, du hol-der Pro-sit, som kom seent.  
 du hol-der Pro-sit, som kom seent.  
 thi bed-re end al-de-les in-gen, du hol-der Pro-sit, som kom seent.  
 du hol-der Pro-sit, som kom seent.

Ja! Ja! Ja Gre-te du seer dybt i Tin-gen, thi bed-re end al -  
 Ja! Ja! thi bed-re  
 Ja! Ja! Ja Gre-te du seer dybt i Tin-gen,  
 Ja! Ja! thi bed-re

de - les in - gen, *mf* thi bed-re end al - de - les in - gen, *f* du  
 end al-de-les in - gen, *mf* thi bed-re end al-de-les in - gen, *f* du  
 du hol-der Pro - sit, *p* du hol-der Pro-sit, *f* du  
 end al-de-les in - gen, *mf* thi bed-re end al-de-les in - gen, *f* du

holder Pro-sit, som kom seent. Ja! Ja! du seer dybt i Tin-gen!  
 holder Pro-sit, som kom seent. Ja! Ja! du seer dybt i Tin-gen!  
 holder Pro-sit, som kom seent. Ja! Ja! du seer dybt i Tin-gen!  
 holder Pro-sit, som kom seent. Ja! Ja! du seer dybt i Tin-gen!

du hol-der Prosit, som kom seent.

du hol-der Prosit, som kom seent.

du hol-der Prosit, som kom seent.

du hol-der Prosit, som kom seent.

*p* *f*

*p* *f*

## Allegretto.

METTE.  
*p* Hvad Gre-te sy - nes,

JOHAN. (parodisk med Falset).  
*p* Hvad Gre-te

*p*



METTE.

det er reent, det er reent, det er reent

JOHAN.

sy - nes, det er reent, det er reent, det er reent,

MADS.

Hvad Gre-te sy - nes, det er reent, det er reent,

JESPER.

Hvad Gre-te sy - nes, det er reent,

det er reent, det er reent. *f*

det er reent, det er reent. *f*

det er reent, det er reent. *f*

det er reent, det er reent. *f*

## Allegretto.

*p* Ja Gre-te du seer dybt i Tin-gen, thi bed-re

*f* thi bed-re

*f* thi bed-re

*f* thi bed-re

## Allegretto.

*p*

*f*

*p* end al-de-les in-gen, du hol-der Pro-sit, du hol-der

*p* end al-de-les in-gen,

*p* end al-de-les in-gen, du hol-der

end al-de-les in-gen,

*p*

*f*

*p*

Pro-sit, som kom seent; du hol-der Pro-sit, du hol-der Pro-sit, Pro-sit, som kom seent; du hol-der Pro-sit, du hol-der Pro-sit,

som kom seent; hvad Gre-te sy-nes, hvad Gre-te sy-nes, som kom seent; hvad Gre-te sy-nes, som kom seent; hvad Gre-te sy-nes, som kom seent;

hvad Gre - te sy - nes, det er reent, det er  
 hvad Gre - te sy - nes, det er reent, det er  
 hvad Gre - te sy - nes, det er reent, det er  
 hvad Gre - te sy - nes, det er reent, det er

The piano accompaniment consists of two staves. The right hand features a complex texture with triplets and sixteenth-note patterns. The left hand provides a steady bass line with chords. Dynamics include *f* (forte) and *p* (piano).

reent, det er reent.  
 reent, det er reent.  
 reent, det er reent.  
 reent, det er reent.

The piano accompaniment continues with two staves. The right hand has a more melodic line with some triplets, while the left hand remains a steady bass line. Dynamics include *p* (piano) and *f* (forte).

Piano introduction featuring a treble and bass staff. The treble staff contains several triplet figures. The bass staff has a steady accompaniment. A forte (*f*) dynamic marking appears in the final measure of the introduction.

*p* **METTE.**  
 Ja Gre-te du ser dybt i Tin-gen, thi bed-re end al - de - les in-gen,

*p* **MADS.**  
 Ja Gre-te du ser dybt i Tin-gen, thi bed-re end al - de - les in-gen,

*p*

Piano accompaniment for the first vocal entry, featuring a treble and bass staff. The treble staff has a melodic line with some grace notes, and the bass staff has a simple accompaniment. A piano (*p*) dynamic marking is present.

**METTE.**  
 du hol - der Pro - sit, som kom seent hvad Gre - te

**JOHAN.**  
 du hol - der Pro - sit, som kom seent

**MADS.**  
 du hol - der Pro - sit, som kom seent hvad Gre - te

**JESPER.**  
 du hol - der Pro - sit, som kom seent

*f* *p*

Piano accompaniment for the second vocal entry, featuring a treble and bass staff. The treble staff has a melodic line with many triplet figures. The bass staff has a simple accompaniment. Dynamics include forte (*f*) and piano (*p*).

sy - nes, hvad Gre - te sy - nes, *f* hvad Gre - te sy - nes,

sy - nes, hvad Gre - te sy - nes, *f* hvad Gre - te sy - nes,

sy - nes, hvad Gre - te sy - nes, *f* hvad Gre - te sy - nes,

sy - nes, hvad Gre - te sy - nes, *f* hvad Gre - te sy - nes,

*f*

det er reent, det er reent,

det er reent, det er reent,

det er reent, det er reent,

det er reent, det er reent,

*p* *f* *p*

det er reent, hvad Gre - te si - ger,

det er reent, hvad Gre - te si - ger,

det er reent, hvad Gre - te si - ger,

det er reent, hvad Gre - te si - ger,

det er reent! det er reent.

det er reent! det er reent.

det er reent! det er reent.

det er reent! det er reent.

# EPILOGUE.

MERCURIUS rører dem med sin Stok, og de lever op under Musiqve.

Adagio.

Nr. 12.

# VAUDEVILLE.

Allegretto.

MERCURIUS.

1. En ro - mersk Gud og Siel - landsk Skred - der Co -  
 Mo - ra - li - ster, som be - kla - ge, at  
 man sig le - ven - de be - gra - ve, for  
 me - re Viis der næv - nes nep - pe end  
 Gam - le, skjønt de gier - ne la - ste, kan  
 de, som ei vort Spøg bi - fal - de, os

Nr. 13.





stu - met ik - ke just til - ste - der at mø - des  
 Fias og Gal - skab al - le Da - ge meer O - ver -  
 Navn af klo - ge Folk at ha - ve, saa slet mig  
 So - cra - tes, han reed paa Kiep - pe, og dog ei  
 vo - res Val - sprog ei for - ka - ste; Aar - sa - gen  
 Daa - re - Ki - ste - ga - le kal - de, og Au - thor



i et Sku - e - spil, at mø - des i et Sku - e -  
 haand i Ver - den faaer, meer O - verhaand i Ver - den  
 ud af Klo - ges Tal, saa slet mig ud af Klo - ges  
 fra sin Viis - dom reed, og dog ei fra sin Viis - dom  
 den er li - ge - frem, Aar - sa - gen den er li - ge -  
 gal for al - le fem, og Au - thor gal for al - le



spil, men ud i det - te Syn - ge - styk ke, som  
 faaer, de vi - de ik - ke hvad de si - ge; i  
 Tal: er det For - nuft, som vil for - by - de u -  
 reed. Vi her - af dra - ge den - ne Læ - re: Man  
 frem: De Ord: jo ga - le - re jo bed - re til  
 fem, Til - sku - er, tør vi vel for - mo - de, du

for sin Gal - skab kun gjør Lyk-ke, jeg til mit For-svar si - ge vil:  
 klogt og galt den vox - er li - ge. Vel os, naar den gaaer galt, den gaaer  
 skyl - dig Tids - for - driv at ny - de, Far - vel For - nuft! jeg helst er gal, } Jo  
 viis som So - cra - tes bør væ - re, og gal som han, til Tid og Sted,  
 Ord - sprog blev hos vo - re Fæd - re, og vi kun si - ge ef - ter dem:  
 leg - ge vil et Ord til - go - de for al - le sex og sva - re dem:

CHORUS.

ga - le - re, jo bed - re, jo ga - le - re, jo bed - re, jo ga - le - re, jo bed - re. Jo

1. 2. 3. 4. 5.

ga - le - re, jo bed - re, jo ga - le - re, jo bed - re, jo ga - le - re, jo bed - re. GRETE. 2. De  
 MËTTE. 3. Skal  
 JOHAN. 4. En  
 MADS. 5. De  
 JESPER. 6. Om

6.

re. Til - sku - er tør vi vel for - mo - de, du leg - ge

vil et Ord til - go - de for al - le sex og sva - re dem: Jo

ga - le - re, jo bed - re, jo ga - le - re, jo bed - re, jo ga - le - re, jo ga - le - re, jo

bed - re.

*ff*