

# AKT / ACT IV

## 13

### Morgenstemning

(Forspill til Akt IV)

Morgenstimmung - Morning Mood

(Vorspiel zu Akt IV)

(Prelude to Act IV)

Allegretto pastorale. ♩ = 60

I  
Flauti

II

2 Oboi

2 Clarineti in A

I  
2 Fagotti

II

I, II  
4 Corni in E

III, IV

Trombe in E

Timpani in E, H

I  
Violini

II

Viole

Violoncelli

Bassi

Allegretto pastorale. ♩ = 60

divisi

*pp*

divisi

*pp*

*mf*

*pp*

divisi

*pp*

7

Musical score for measures 7-12. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). Measure 7 contains a complex melodic line in the upper treble staff with many beamed notes. The lower treble staff has a melodic line starting in measure 8. The bass staff has a melodic line starting in measure 8. Dynamics include *mf* and *p* with hairpins. There are also some markings that look like *mf* and *p* with arrows.

Empty musical staves for measures 13-18. The staves are arranged in a grand staff format (two treble clefs, two bass clefs) and are mostly blank, with some faint markings in the upper treble staff in measure 13.

Musical score for measures 19-24. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). Measures 19-22 show a melodic line in the upper treble staff with some slurs. Measures 23-24 show a melodic line in the upper treble staff with some slurs. Dynamics include *mf* and *pp* with hairpins.

15

mf  $\rightarrow$  p

cresc. cresc. cresc. cresc. f f f f

cresc. cresc. f

f

cresc. f

p  $\rightarrow$  f

cresc. cresc. cresc. cresc. f f f f

A

23

This musical score page (142) is in G major and 4/4 time. It is divided into two systems of staves.

**System 1 (Measures 1-10):**

- Measures 1-2:** The vocal line begins with a quarter rest, followed by a dotted quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment consists of chords: G major, A major, and B major.
- Measures 3-4:** The vocal line continues with a dotted quarter note C6, a quarter note D6, and a quarter note E6. The piano accompaniment continues with chords: C major, D major, and E major.
- Measures 5-6:** The vocal line has a dotted quarter note F6, a quarter note G6, and a quarter note A6. The piano accompaniment continues with chords: F major, G major, and A major.
- Measures 7-8:** The vocal line has a dotted quarter note B6, a quarter note C7, and a quarter note D7. The piano accompaniment continues with chords: B major, C major, and D major.
- Measures 9-10:** The vocal line has a dotted quarter note E7, a quarter note F7, and a quarter note G7. The piano accompaniment continues with chords: E major, F major, and G major.

**System 2 (Measures 11-18):**

- Measures 11-12:** The vocal line has a dotted quarter note A6, a quarter note B6, and a quarter note C7. The piano accompaniment continues with chords: A major, B major, and C major.
- Measures 13-14:** The vocal line has a dotted quarter note D7, a quarter note E7, and a quarter note F7. The piano accompaniment continues with chords: D major, E major, and F major.
- Measures 15-16:** The vocal line has a dotted quarter note G7, a quarter note A7, and a quarter note B7. The piano accompaniment continues with chords: G major, A major, and B major.
- Measures 17-18:** The vocal line has a dotted quarter note C8, a quarter note D8, and a quarter note E8. The piano accompaniment continues with chords: C major, D major, and E major.

**Lyrics:** The word "più f" is written below the vocal line in measures 5, 11, 15, and 17.

**B**

30

Musical score for measures 30-33. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of piano and bass staves. The piano part has four staves, and the bass part has two. Dynamics include fortissimo (*ff*), piano (*p*), and forte (*f*). The music features long, sustained notes in the piano part and more rhythmic patterns in the bass part.

**B**

Musical score for measures 34-37. The score continues from the previous section and features piano and bass staves. Dynamics include fortissimo (*ff*), *dim.* (diminuendo), piano (*p*), *cresc.* (crescendo), and forte (*f*). The piano part has four staves, and the bass part has two. The music is characterized by rapid sixteenth-note passages in the piano part and sustained notes in the bass part.

36

C

Musical score for measures 36-40. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features five staves: three treble clefs and two bass clefs. The first three staves are for the right hand, and the last two are for the left hand. Dynamics include *p*, *cresc.*, *f*, and *ff*. A common time signature 'C' is indicated at the start of measure 38. The music consists of sustained chords and melodic lines with some slurs.

Musical score for measures 41-45. The score continues with five staves. Measures 41-43 feature rapid sixteenth-note passages in the right hand, marked with *p* and *cresc. molto*. Measures 44-45 show a change in dynamics to *ff* and *dim.*, with some notes marked with accents (>). The left hand continues with sustained chords and some melodic fragments. A common time signature 'C' is indicated at the start of measure 44. The piece concludes with a *p* dynamic in the final measure.

41

*f* *f* *f* *f* *f*

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

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

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

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

*cresc.* *f* *p* *f* *p* *p* *cresc. molto*

*cresc.* *f* *p* *f* *p* *p* *cresc. molto*

*f* *p* *f* *p* *p* *cresc. molto*

*cresc.* *f* *p* *f* *p* *p* *cresc. molto*

*pizz.* *cresc. molto* *arco*

*f* *f* *p*

**D** 46 *tranquillo*

*ff* *dim.* *p* *tranquillo*

*ff* *dim.* *p* *tranquillo*

*ff* *dim.* *p* *tranquillo*

*ff* *dim.* *p* *tranquillo* *dim.*

*ff* *dim.* *p* *tranquillo* *dim.*

*ff* *dim.* *p* *tranquillo* *dim.*

**D** *tranquillo*

*ff* *dim.* *p* *tranquillo* *dim.*

*ff* *dim.* *p* *tranquillo* *dim.*

*ff* *dim.* *p* *tranquillo* *dim.*

*ff* *dim.* *p* *tranquillo* *dim.*

*ff* *dim.* *p* *tranquillo* *dim.*



50

pp

pp

pp

p

p

Solo

mf

(sehr hervortretend)

pizz.

p

pizz.

p

pizz.

p

arco divisi

arco

arco

arco

pp

pp

55

**E**

Musical score for section E, measures 55-60. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes piano dynamics. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system (measures 55-60) features a complex texture with six staves. The Violin I and II parts play a rhythmic eighth-note pattern, while the Viola and Cello/Double Bass parts play a more melodic line. The second system (measures 61-66) continues the texture, with the Cello/Double Bass part playing a sustained chordal accompaniment. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

**E<sub>v</sub>**

Musical score for section E<sub>v</sub>, measures 67-72. The score is written for a string quartet and includes piano dynamics. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system (measures 67-72) features a complex texture with six staves. The Violin I and II parts play a rhythmic eighth-note pattern, while the Viola and Cello/Double Bass parts play a more melodic line. The second system (measures 73-78) continues the texture, with the Cello/Double Bass part playing a sustained chordal accompaniment. Dynamics include *pp* (pianissimo) and *mf cantabile pizz.* (mezzo-forte cantabile pizzicato). The section concludes with the instruction *arco* (arco).

60



Musical score system 1, measures 1-3. The system consists of six staves. The first two staves are treble clef, and the last four are bass clef. The key signature is three sharps (F#, C#, G#). The music features eighth-note patterns in the upper staves and quarter-note patterns in the lower staves. Dynamic markings *pp* are present in measures 2 and 3.



Musical score system 2, measures 4-6. The system consists of six staves. The first two staves are treble clef, and the last four are bass clef. The key signature is three sharps. The music features sustained chords in the upper staves and quarter-note patterns in the lower staves. Dynamic markings *pp* and *Solo* are present in measure 5.



Musical score system 3, measures 7-10. The system consists of six staves. The first two staves are treble clef, and the last four are bass clef. The key signature is three sharps. The music features sixteenth-note patterns in the upper staves and quarter-note patterns in the lower staves. Dynamic markings *dim.*, *pp*, and *tratt.* are present. The word *tratt.* is written above the first staff in measure 10.

66

tr tr tr tr tr tr tr tr

*p* *dim.*

*p* *dim.*

Solo *p dolce* *p* *tr* *tr* *tr* *dim.*

*pp* *dim.*

*pp* *dim.*

*pp* *dim.*

*pp* *dim.*

*dim.*

*dim.*

divisi

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

più tranquillo

poco rit.

77 F

This system contains measures 77 through 84. The first staff (treble clef) begins with a piano (*p*) dynamic and a melodic line. The second staff (treble clef) has a piano (*pp*) dynamic. The third staff (treble clef) features a piano (*p*) dynamic, followed by *fp* (fortissimo piano) and *fp* markings. The fourth staff (treble clef) has a piano (*p*) dynamic, followed by *fp* and *dim.* (diminuendo) markings. The fifth staff (bass clef) has a piano (*p*) dynamic, followed by *fp* and *dim.* markings. The sixth staff (bass clef) has a piano (*p*) dynamic, followed by *dim.* markings. The system concludes with a *pp* (pianissimo) dynamic and a *rit.* (ritardando) marking.

This system contains measures 85 through 92. The first staff (treble clef) begins with a piano (*p*) dynamic. The second staff (treble clef) has a piano (*p*) dynamic. The third staff (treble clef) has a piano (*p*) dynamic. The fourth staff (bass clef) includes *pizz.* (pizzicato), *rit.* (ritardando), and *p arco* (piano arco) markings. The fifth staff (bass clef) includes *pizz.* (pizzicato), *rit.* (ritardando), and *divisi* markings. The sixth staff (bass clef) has a piano (*p*) dynamic. The system concludes with a *pp* (pianissimo) dynamic and a *rit.* (ritardando) marking.

più tranquillo

divisi poco rit.

F

## 14

## Tyven og heleren

(5. scene)

Dieb und Hehler - The Thief and the Receiver

(5. Szene)

(5th scene)

**Presto**

2 Flauti grandi

2 Oboi

2 Clarinetti in B

2 Fagotti I  
II

4 Corni in F I, II  
III, IV

Timpani in D, G

Dieb und Hehler  
(2 Baßstimmen)

Tyven og Hæleren  
(2 Basstemmer)

**Presto**

Violini (con sordino) I  
II

Viola (con sordino)  
*pp spiccato*

Violoncelli (con sordino)  
*pp spiccato*

Bassi  
*pp spiccato*

6

pp

pp

pp

pp

(Vorhang auf)  
(Tæppet op)

pp

pp

pp

pp

pp

pp

pp

pp

pizz.

14

A

Musical score for the first system, measures 14-18. It features a grand staff with two treble clefs and two bass clefs. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The first two staves (treble clefs) contain melodic lines with various dynamics. The last two staves (bass clefs) contain accompaniment. Dynamics include *cresc.*, *fp molto dim.*, and *fp*. A fermata is present over the final notes of the first two staves.

Musical score for the second system, measures 19-23. It features a grand staff with two treble clefs and two bass clefs. The music continues from the first system. The first two staves (treble clefs) have melodic lines with dynamics *fp* and *fp*. The last two staves (bass clefs) are mostly empty, with some notes in the lower register. A fermata is present over the final notes of the first two staves.

Musical score for the third system, measures 24-28. It features a grand staff with two treble clefs and two bass clefs. The music continues from the second system. The first two staves (treble clefs) have melodic lines with dynamics *fp dim.* and *fp*. The last two staves (bass clefs) have accompaniment with dynamics *cresc.*, *dim.*, and *fp*. A fermata is present over the final notes of the first two staves. The word *arco* is written below the bass clef staves.



25

**B**

Dieb (rezitierend)  
 Tyven (reciterende)

Wie sie schil-tern und schlecken, die  
 Land-ser-nes Tun-ger,

**B**

37

(kreuzt die Arme über der Brust)  
(földer Armene over Brystet)

Zun- gen der Lan- zen, schau, schau!  
slik- ken- de, spil- len- de, se, — se! — Hehler  
Hæleren

Mein Va- ter war Dieb; sein  
Min Fa- der var Tyv, hans

Ich föhl meinen Kopf schon im San- de tan- zen, au, au! — au! —  
Jeg fö- ler alt Knap- pen i San- det tril- len- de, ve, — ve! —

arco  
arco

49 Cor. III, IV

Timp.

Dieb

Sohn muß steh-len.  
Søn\_ må stjæ-le.

Dein Los \_\_\_\_\_ trag er - ge - ben;  
Din Lod \_\_\_\_\_ skal du bæ - re,

Mein Va-ter war Heh-ler; sein Sohn muß heh-len.  
Min Fa-der var Hæ-ler; hans Søn\_ må hæ-le.

Viol. I

Viol. II

Viola

V-Celli

Bassi

59 Cor. IV

D

Timp.

(Der Hehler horcht)  
(Hæleren lytter)

*pp*

Hehler (fast flüsternd)  
Hæleren (næsten hviskende)

dich selbst \_\_\_\_\_ sollst du le - hen.  
dig selv \_\_\_\_\_ skal du væ - re.

Schrit-te im Gebüsch!  
Fod-trin i Krat-tet!

wenn uns  
På

D

Viol. I

Viol. II

Viola

V-Celli

Bassi

*dim.*

*pizz.*

I.  
*fp* *fp*  
*fp* *fp*

*fp* *pp* *pp* *fp*

Dieb Tyven

Tief ist die Hö - - le *pp* und  
 Hu - - len - er dyb og Pro - .

ei - ner er - spät!  
 Flugt! Men hvor?

arco *fp*  
 arco *fp*  
 sul G *fp*  
 arco *fp*  
 arco *fp*

**E**

83 poco rit. a tempo

83 poco rit. a tempo

*p*

*fp*

*pp*

*pp*

poco rit. a tempo

poco rit. a tempo

groß der Pro-phet!  
fe - - - ten stor. \_\_\_\_\_

(Sie flüchten und lassen die Kostbarkeiten im Stich.)  
(De flygte og lader Tyvekosterne i Stikken.)

*pp*

poco rit. a tempo

**E**

poco rit. a tempo

*pizz.*

*fp* *fp* *fp* *fp*

*pizz.* *arco*

*pizz.* *arco*

*pizz.*

*pizz.*

\*) springende Bue

91

This musical score consists of three systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system includes a grand staff and two additional staves. The third system includes a grand staff and two additional staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The dynamics range from *pp* (pianissimo) to *fp* (fortissimo) and *ppp* (pianississimo). Performance instructions include *arco* and *ppp* with accents. The score is set in a key signature of one flat and a common time signature.

# 15 Arabisk dans

(6. scene)

Arabischer Tanz - Arabian Dance

(6. Szene)

(6th scene)

Allegretto vivace. ♩ = 132

The musical score is arranged in a standard orchestral format. The woodwind section includes a Piccolo Flute, two Grand Flutes (with the first also playing Piccolo), two Oboes, two Clarinets in C, and two Bassoons. The brass section consists of four Horns in F (divided into I, II and III, IV), and two Trumpets in F. The percussion section features a Triangle, Tambourine, and Small Drum, all marked *pp*. The vocal part is for a Women's Chorus (Frauenchor) with Soprano and Alto parts. The string section includes Violins I and II, Violas, Violoncellos, and Basses. The tempo is *Allegretto vivace* at 132 beats per minute. The woodwinds and piccolo play a melodic line with grace notes and accents, while the percussion provides a rhythmic accompaniment. The strings are currently silent.

9

(muta in Fl. gr.)

*f*

*a2*

*f*

*a2*

*f*

*cresc. molto*

*p*

*cresc. molto*

*p*

(unisono)

Der Pro-phet ist er-schie - nen! Jauchzt zu  
 Pro-fe - - ten er kom - - men! Rör

*f*

*f*

*f*

*f*

*f*



15

Flö - ten und Tambu - ri - nen! Der Pro - phet ist erschie - nen! Jauchzt zu Flö - ten und Tambu - ri - nen!  
 Fløj - - ten og Trom - men! Pro - fe - ten er kom - men! Rør Fløj - - ten og Trom - men!

20 A

The first system of the musical score consists of six staves. The top two staves are for the right hand of the piano, and the bottom two are for the left hand. The middle two staves are for the vocal line. Dynamics include *pp* (pianissimo) and *ff* (fortissimo). The music features a mix of chords, arpeggiated figures, and melodic lines.

Der Pro - phet, — der Pro - phet — mit All - weis - heit be - ga - - - bet, zu  
 7 Pro - fe - - ten, Her - ren, den Al - - ting vi - - den - de, Til

The second system continues the musical score. It includes the vocal line with lyrics and piano accompaniment. Dynamics range from *pp* to *ff*. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The vocal line is marked with *non div.* and *div.* (divisi). The system concludes with a *pizz.* (pizzicato) marking for the piano.

24

**B**

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are also piano accompaniment. The music is in a major key with a key signature of one sharp (F#). The tempo is marked *pp* (pianissimo) and the dynamics include *ff* (fortissimo).

uns, zu uns ü-bers Sand - meer ge-tra - - bet.  
 os er han kom-men o-ver Sand - ha-vet ri - - den-de.

**B**

Der Pro-  
7 Pro-

non div.

div.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are also piano accompaniment. The music is in a major key with a key signature of one sharp (F#). The tempo is marked *pp* (pianissimo) and the dynamics include *ff* (fortissimo). The piano part features a prominent triplet pattern in the right hand.

28

phet, — der Pro-phet, — der das Rech - - te stets trif - - fet, zu uns, — zu uns durchs  
 fe - - ten, Her - ren, den al - - drig fej - - lende, til os — er han kommen gennem

*pp*

*pp*

*pp*

*p*

*pp*

*pp*

*pizz.*

*p*

*pizz.*

*p*

32

Common time signature: C

Lyrics (Danish): Sand - meer ge - schif - - fet.  
Sand - - ha - vet sej - - len - de.

Lyrics (German): Jauchzt zu Flö - ten, Tam - bu - ri - - - nen!  
Rör Fløj - - ten og Trom - - men!

Dynamic markings: *f*, *pp*, *p*

Performance instructions: *a2*, *tr.*, *pp*, *p*

Lyrics (Danish): Sand - meer ge - schif - - fet.  
Sand - - ha - vet sej - - len - de.

Lyrics (German): Jauchzt zu Flö - ten, Tam - bu - ri - - - nen!  
Rör Fløj - - ten og Trom - - men!

Dynamic markings: *f*, *pp*, *p*

Performance instructions: *non div.*, *arco*, *pp*, *div.*

36

Musical score for the first system, measures 36-40. It includes piano and violin parts with trills and dynamic markings like *f*, *pp*, and *a2*.

Musical score for the second system, measures 36-40. It includes piano and violin parts with dynamic markings like *f* and *p*.

Der Pro-phet ist er-schie-nen!      Jauchzt zu Flö-ten,      Tam-bu-ri-nen!      Der Pro-phet  
 Pro-fe - - ten er kom - men!      Rör Fløj-ten      og Trommen,      Pro - fe - ten

Musical score for the third system, measures 36-40. It includes piano and violin parts with dynamic markings like *f*, *non div.*, and *pp*.

41

ist er-schie-nen! Jauchzt zu Flö - ten, zu Flö - ten, Tam - bu - ri - nen! Der Pro - phet, der Pro - phet ist er - schie - nen!  
 er kom - - men! Rör Flöj - ten, rör Flöj - - ten og Trommen! Pro - fe - - ten, Pro - fe - - ten er kom - men!

The musical score consists of two systems. The first system includes a vocal line and piano accompaniment. The piano part features a prominent tremolo in the right hand and a steady bass line in the left hand. The second system continues the vocal line and piano accompaniment, with the piano part becoming more rhythmic and driving. The lyrics are written in German and describe the appearance of a prophet and the sound of instruments.





56

Glanz des Glan - zes, der ih - nen ent - schlägt?      Glanz — des Glan - zes,      Glanz — des  
*Glan-sens Glans af de Stjer-ners Strå-len,*      *Glan - - - sens Glans, -*      *Glan - - - sens*

*cresc.*      *f*

61

Ob.      **F**      I.      *pp*

Clar.      *pp*

Fag.      *pp*

4 Cor.      *pp*

Triang.      *pp*

Tamburino      *p*

Glan-zes,      Glanz, — der ih - - nen ent - schlägt?      **F**

*Glans af de Stjer - - ners Strå - - ler.*

Viol. I      *pizz.*      *p*

Viol. II      *dim.*      *p*

Viola      *dim.*      *p*

V.Celli      *dim.*      *p*

Bassi      *dim.*      *p*

\*) Das zweistimmige Pizzicato soll hier nicht arpeggiert, sondern mit 2 Fingern der rechten Hand gekniffen werden.  
 Det tostemmige Pizzicato maa her ikke arpegjeres. men „knibes“ med højre Haands 2 Fingere.

67

This musical score page contains measures 67 through 72. It is written for piano and violin/viola in the key of D major (two sharps) and 3/4 time. The score is organized into three systems. The first system (measures 67-70) features a piano introduction with a dynamic of *p* and a violin/viola part with accents and a first ending bracket. The second system (measures 71-72) includes a piano section with dynamics ranging from *pp* to *f*, and a violin/viola part with accents and dynamic markings. The third system (measures 73-74) continues the piano part with dynamics *fz* and *p*, and the violin/viola part with a *fz non div.* marking. The page concludes with a double bar line and repeat signs.

G  
74

Durch die Wü - - - ste kam er. Gold und Per - - len ent-sprang sei-ner Brust.  
 Gjen-nem Ør - - - ken han kom, Guld og Per - - ler sprang frem på hans Bryst,

Viol I div.  
arco

Viol. II div.\*

Viola div.\*

V-Celli arco

Bassi div.

Triangolo

78 poco rit. **H**a tempo

Wo er hin-kam, ward Glanz und Lust, wo er schied, hat der Sa - mum ge-wü - tet. Durch die Wü - ste  
 hvor han red, blev det lyst, bag ham, for Mør - ke, Sa - mum og Tør - ke. Han den Her-li-ge

83 kam er, kam ge - schmückt er ein - her, wie ein ir - disch Ge - bor - ner,  
 kom, gjen-nem Ør - - - ken han kom som en Jord - sön pyn - tet,

cresc.

cresc.

cresc.

cresc.

\*) Das zweistimmige Pizzicato wie vorher.  
 Det tostemmige Pizzicato som før.

88

wie ein ir - disch Ge - bor - ner! Die Kaa - - - ba, die Kaa - - - ba steht leer;  
 som en Jord - sön pyn - tet. Ka - - - ba, Ka - - - ba står tom.

Viol. *dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*

93

Fl. picc.  
 Fl.  
 Ob.  
 Clar.  
 Fag.  
 Triang.  
 Tamburo picc.

selbst hat's be - - schwo - - ren er! Der Pro-  
 Han har selv for kyndt det. Pro-

Viol. *cresc.* *f* *dim.* *p*  
*cresc.* *f* *dim.* *p*  
*cresc.* *f* *dim.* *p*  
*cresc.* *f* *dim.* *p*

**TUTTI**

**I**

99

phet ist erschie - nen!      Jauchzt zu Flö - ten und Tamburi - nen!      Der Pro - phet ist erschie - nen!  
 fe - ten er kom - men!      Rör Flötj - ten og Trommen!      Pro - fe - ten er kom - men!

**I**

Musical score for the first system, featuring five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns and dynamic markings such as *pp*.

Musical score for the second system, featuring five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns and dynamic markings such as *ff* and *p*.

Jauchzt zu Flöten und Tamburi - nen!  
Rör Fløj - ten og Trommen!

Der Pro - phet, der Prophet — mit All - weisheit be - ga - - bet,  
i Pro - fe - ten, Her - ren, den Al - ting vi - den - de,

Musical score for the third system, featuring five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns and dynamic markings such as *p dolce*, *non div.*, and *div.*.

109

The first system of music consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music is marked *pp* (pianissimo) throughout. The first staff has a complex rhythmic pattern of eighth and sixteenth notes. The second staff has a similar pattern. The third staff has a simpler pattern of eighth notes. The fourth and fifth staves have a pattern of eighth notes with some rests. The system ends with a *pp* marking.

zu uns, zu uns übers Sand-meer ge-tra - bet.  
 til os er han kommen o-ver Sand - havet ri - dende!

Der Pro-  
7 Pro-

The second system of music consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music is marked *pizz.* (pizzicato) in the first two staves and *arco* (arco) in the last two staves. The first staff has a complex rhythmic pattern of eighth and sixteenth notes. The second staff has a similar pattern. The third staff has a pattern of eighth notes. The fourth and fifth staves have a pattern of eighth notes with some rests. The system ends with a *pp* marking.

non div. div.  
*ff* *pp*

phet, der Pro-phet, der das Rech - testets trif - - fet, zu uns, — zu uns — durchs  
 fe - ten, Her - ren, den al - drig fej - lende, til os er han kommen o-ver

pp  
 pp  
 pp  
 p  
 pp  
 p  
 pizz.  
 p  
 pizz.  
 p



First system of musical notation, measures 1-4. The score includes a piano introduction with a complex rhythmic pattern in the right hand and a steady bass line. Dynamics include *f*, *a2*, and *pp*.

Second system of musical notation, measures 5-8. This system contains the vocal melody and accompaniment for the first two lines of lyrics. Dynamics include *f* and *p*.

Sand - meer ge-schif - fet.  
 Sand - ha-vet sej - lende!

Jauchzt zu Flö - ten, Tam-bu-ri - - nen!  
 Rör Fløj - ten og Trom - men!

Third system of musical notation, measures 9-12. This system contains the vocal melody and accompaniment for the second two lines of lyrics. Dynamics include *non div.*, *div.*, *f*, and *arco*.

122

Musical score for the first system, including vocal line and piano accompaniment. The vocal line is in G major and 2/4 time. The piano accompaniment features a complex texture with multiple staves. Dynamics include *f*, *pp*, and *mf*. The score is divided into four measures.

Der Pro-phet ist er-schie - nen!  
Pro-fe - ten er kom - men!

Jauchzt zu Flöten,  
Rör Fläjten

Tam-bu-ri-nen!  
og Trommen!

Der Pro-phet —  
Pro - fe - ten

Musical score for the second system, primarily piano accompaniment. It features dense rhythmic patterns, likely for a keyboard instrument. Dynamics include *f*, *pp*, and *mf*. The score is divided into four measures.

127

Musical score for the first system, featuring piano accompaniment with multiple staves and a large 'K' marking above the right side.

Musical score for the second system, featuring piano accompaniment with multiple staves.

ist erschienen! Jauchzt zu Flö - ten, zu Flö - ten, Tambu - ri - nen! Der Pro - phet, der Pro - phet ist er - schienen!  
 er kom - men! Rör Fløj - ten, rör Fløj - ten og Trommen! Pro - fe - ten, Profe ten er kommen!

Musical score for the third system, featuring piano accompaniment with multiple staves and a large 'K' marking above the right side.

132

This musical score page contains measures 132 through 137. It is divided into three systems. The first system (measures 132-137) features a piano part with five staves and a string quartet part with four staves. The piano part includes a treble and bass staff, with various articulations and dynamics such as *ff* and accents. The string quartet part consists of violin I, violin II, viola, and cello/bass staves. The second system (measures 138-143) features a piano part with five staves and a string quartet part with four staves. The piano part includes a treble and bass staff, with dynamics such as *ff* and accents. The string quartet part consists of violin I, violin II, viola, and cello/bass staves. The third system (measures 144-149) features a piano part with five staves and a string quartet part with four staves. The piano part includes a treble and bass staff, with dynamics such as *ff* and accents. The string quartet part consists of violin I, violin II, viola, and cello/bass staves.

138

L

L

# 16 Anitras dans

(6. scene)

Etter Peer Gynts replikk: "... Dans for mig, kvinder!  
Profeten vil glemme sine ærgerlige minder."

Anitras Tanz

(6. Szene)

Nach Peer Gynts Erwiderung: "... Getanzt und gesungen!  
Der Prophet will vergessen Erinnerungen."

Anitra's Dance

(6th scene)

After Peer Gynt's words: "... Dance, my maidens!  
Let the Prophet forget his heavy burdens."

Tempo di Mazurka. ♩ = 160.

Violini (con sordino)  
Viole (senza sordino)  
Violoncelli (senza sordino)  
Bassi  
Triangolo

11

\*) Kann auch durch 9 Soli (2 Violini 1<sup>mo</sup>, 2 Violini 2<sup>de</sup>, 2 Viole, 2 Violoncelli und 1 Basso) besetzt werden.  
 \*\*) Der Triller ohne Nachschlag.  
 \*) Kan også udføres af 9 Soli (2 Violini 1<sup>mo</sup>, 2 Violini 2<sup>do</sup>, 2 Viola, 2 Violoncelli og 1 Basso)  
 \*\*) Trillerne uden Efterslag.

20

1. arco  
2. divisi arco

pizz. *f* *p* arco *p* pizz. arco

divisi *p* arco *p* divisi *p* arco

pizz. *f* *p* arco

*f* *p* arco

*f* *p*

29

divisi

arco

divisi

pizz. arco

pizz. arco

pizz. pizz.

39 **A**

mp

divisi mp

pp

Viola mp

pp

mp

pp

mp

pp

mp

pp

48 **B**

pp

arco

arco



57

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*più cresc.*  
*più cresc.*  
*più cresc.*  
*più cresc.*  
*più cresc.*  
*più cresc.*

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

65

poco rit. a tempo

*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*

*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*

*p*  
*p*  
*p*  
*p*  
*p*  
*p*

*divisi*  
*pizz.*  
*pizz.*  
*pizz.*  
*pizz.*  
*pizz.*

*tr*  
*tr*  
*tr*  
*tr*  
*tr*  
*tr*

73

*cresc.* *dim.* *cresc.* *dim.* *pp*

*cresc.* *dim.* *cresc.* *dim.*

Viola unis.

*cresc.* *dim.* *cresc.* *dim.*

*pp*

*cresc.* *dim.* *cresc.* *dim.*

*cresc.* *dim.* *cresc.* *dim.*

*pp*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*divisi*

83

*pizz.* *f* *pp* *arco* *divisi*

*f* *pp* *arco* *divisi*

*f* *pp* *arco* *divisi*

*pizz.* *f* *pp* *arco* *divisi*

*f* *pp* *arco* *divisi*

*f* *pp* *arco* *divisi*

*f* *pp* *arco* *divisi*

*pp* *arco* *divisi*

*pp* *arco* *divisi*

*pp* *arco* *divisi*

1. 2.

17

# Peer Gynts serenade

(7. scene)

## Peer Gynts Serenade - Peer Gynt's Serenade

(7. Szene)

(7th scene)

**Poco Andante** *pp* **Allegretto**

2 Flauti grandi  
I Solo  
*p* *dim.* *pp*

2 Oboi  
*p* *dim.* *pp*

2 Clarinetti in A  
*p* *dim.* *pp*

2 Fagotti  
*p* *dim.* *pp*

2 Corni in E

Triangolo

Baryton Solo  
Ich sperr-te zu mein  
Gen Sü - denschmittes  
Jeg stængte for mit  
Mod Syd, mod Syd skar

**Poco Andante** **Allegretto**

I Violini  
*f* *dim.* *p*

II Violini  
*f* *dim.* *p*

Viole  
*f* *dim.* *p*

Violoncelli  
*f* *dim.* *p*

Bassi  
*f* *dim.* *p*

9

Musical score for the first system, featuring four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The last two staves are in bass clef with a key signature of one flat (Bb). The music includes various notes, rests, and dynamic markings such as *f* and *p*. First endings are marked with "I." and a repeat sign.

Pa - ra - dies und nahm den Schlüssel mit. — Der Nord mein Schiff vom Strande blies, in - des die Schö - nen,  
 Kie - les Pflug der Salzflut schwankend Land. — Wo schlanker Pal - men stolzer Zug ge - lei - tet blau - er  
 Pa - ra - dis og tog dets Nøg - le med. — Det bar til - havs for nordlig Bris, mens skjønne Kvinder  
 Kjø - lens Flugt de sal - te Strømmes Vand. — Hvor Pal - men sø - jer stolt og smukt i krans om O - ce -

Musical score for the second system, featuring five staves. The first two staves are in treble clef with a key signature of one sharp (F#). The last three staves are in bass clef with a key signature of one flat (Bb). The music consists of a steady piano accompaniment with a *cresc.* (crescendo) marking in the final measure.

ritard.

Allegro

16

ritard.

die ich ließ, nach-wein-ten mei-nem Schritt, nach-weinten meinem Schritt.  
Buchten Bug, da steckt ich es in Brand, da steck'ich es in Brand.  
sit For-lis på Havsens Strand be-græd, på Havsens Strand be-græd.  
a-nets Bugt, jeg stak mit Skib i brand, jeg stak mit Skib i brand.

ritard.

Allegro

24 rit. Tempo I

rit. Tempo I

Ein Wüsten-schiff er-klettert' ich, ein  
Om-bord jeg steg på Slettens Skib, et

rit. Tempo I

32

Schiff auf Bei-nen vier. —  
 Skib på fi - re Ben. —

Auf-schäumt es un-term Sporenstich; -ich bin ein Vo-gel; fan-gemich, -vom  
 Det skummed un-der Piskens Hieb, -jeg er en flyg-tig Fugl; o, grüb, -jeg

39

rit. a tempo tranquillo e dolce

First system of musical notation. It includes four staves: two vocal staves (treble clef) and two bass staves (bass clef). The bass line starts with a forte (*f*) dynamic and a piano (*p*) dynamic. The tempo markings 'rit.', 'a tempo', and 'triquillo e dolce' are positioned above the staves.

Second system of musical notation, consisting of four empty staves (two vocal, two bass).

rit. a tempo tranquillo e dolce

Second system of musical notation with lyrics. The vocal line is on a treble clef staff. The lyrics are:
   
Zweigich ti - ri - lier!\_ vom Zweigich ti - ri - lier!\_ A - ni-tra, Palmenmost! Wermäß von dir ge-nugsich
   
kviddrer på en Gren!\_ jeg kviddrer på en Gren!\_ A - nitra, du er Palmens Most, det må jeg sande

rit. a tempo tranquillo e dolce

Third system of musical notation. It includes six staves: two vocal staves (treble clef), two piano accompaniment staves (treble and bass clef), and a violin part (treble clef). The piano accompaniment starts with a forte (*f*) dynamic and a piano (*p*) dynamic, with a *dim.* (diminuendo) marking. The violin part is marked 'arco' and *pp* (pianissimo). The tempo markings 'rit.', 'a tempo', and 'triquillo e dolce' are positioned above the staves.



47

I. Solo

*p*

ten. poco

ten. poco

zu! — Selbst der Angora - zie - ge Käs — ist kaum ein halb so süß Geäs, — A - nitra, ach, denn  
 nu! — Ja, selv Angora - gjedens Ost — er nep - pe halvt så söd en Kost, — A - nitra, ak, som

ten. poco

Allegro molto

56

a poco

*f* *lento* (Er spielt die Laute bis zum Schluß des Stückes.)  
 (Han vedbliver at spille på Luthen indtil Stykkets Slut.)

du! — A - ni - tra, ach, denn du! — A - ni - tra, ach, denn du! —  
 du! — A - ni - tra, ak, som du! — A - ni - tra, ak, som du! —

a poco *Allegro molto*

*lento* *f* *div.*

*lento* *f* *div.*

*lento* *f* *div.*

Vello

Basso

*lento* *f* *div.*

*lento* *f* *div.*

*lento* *f* *div.*

64

Musical score for measures 64-69. The score consists of five systems, each with two staves. The first system includes a treble and bass staff. The second system includes two treble staves. The third system includes two treble staves. The fourth system includes two treble staves. The fifth system includes two treble staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *ff* (fortissimo) and *v* (accents). The key signature is one sharp (F#).

Musical score for measures 70-75. The score consists of five systems, each with two staves. The first system includes a treble and bass staff. The second system includes two treble staves. The third system includes two treble staves. The fourth system includes two treble staves. The fifth system includes two treble staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *p* (piano), *molto* (crescendo), and *ff* (fortissimo). The key signature is one sharp (F#). Performance markings include *non div.* (non-diviso) and *div.* (diviso).

# 18 Peer Gynt og Anitra

(8. scene)

Peer Gynt und Anitra - Peer Gynt and Anitra

(8. Szene)

(8th scene)

**Allegro vivace.  $\text{♩} = 152$**

2 Flauti grandi

2 Oboi

2 Clarinetti in B

2 Fagotti

4 Corni in F

2 Trombe in F

2 Tromboni tenori

Trombone basso

Timpani in  
Des,As,D,A

(Vorhang auf)  
(Tæppet op)

**Allegro vivace.  $\text{♩} = 152$**

Violini

Viole

Violoncelli

Bassi

7

Fl. *a2* *f*

Ob. *a2* *f* *fz* *fz*

Cl. *fz* *fz* *f*

1 *fz* *fz* *f* *fz* *fz*

2 *fz* *fz* *f* *fz* *fz*

1 *fz* *fz* *f* *fz* *fz*

2 *fz* *fz* *f* *fz* *fz*

3 *fz* *fz* *f* *fz* *fz*

4 *fz* *fz* *f* *fz* *fz*

Trb. 2. *fz* *fz*

I *fz* *fz* *fz* *fz*

II *fz* *fz* *fz* *fz*

Vle *fz* *fz* *fz* *fz*

Vlc. *fz* *fz* *fz* *fz*

Cb. *fz* *fz* *fz* *fz*

15

Poco meno allegro

Fl. *a2.* *fz*

Ob. *a2* *fz* *fz* *fz*

Cl. *a2.* *fz* (muta in A)

Fg. 1 *fz* *fz* *fz*

2 *fz* *fz* *fz*

Cor. 1 *a2* *fz* *fz*

2 *fz* *fz* *fz*

3 *a2* *fz* *fz*

4 *fz* *fz* *fz*

Tr. *a2* *ff* *fz*

Trb. 1 *a2* *fz* *fz*

2 *fz* *fz* *fz*

3 *ff* *fz*

Timp. *fz* *fz*

Anitra:  
Lass sein;  
ich beisse!  
Anitra:  
Lad vœere,  
jeg bider!

Peer Gynt:  
Du kleiner Schalk!  
u.s.w. bis...  
Peer Gynt:  
Du lille Skalk!  
o.s.v. indtil...

Anitra:  
Ja, Tak, jeg hjoelper  
mig uden Sjœel.  
Men du bad om en  
Sorg -

Anitra:  
Ich danke; das kommt  
nicht so sehr in Frage.  
Doch du batst um ein  
Leid -

Poco meno allegro

VI. I *ffz* *pp* *pizz.*

II *ffz* *pp* *pizz.*

Vle *ffz* *pp* *pizz.*

Vlc. *ffz* *pp* *pizz.*

Cb. *ffz* *pp*

Anitra:  
Anitra gehorcht dem Propheten! Ade! (Sie zieht ihm einen tüchtigen Hieb über die Finger und jagt in fliegendem Galopp zurück durch die Wüste.)

21

Peer Gynt  
(steht auf):  
Ja, zum Teufel!  
Peer Gynt  
(reiser sig):  
Ja, Död og Plage!

Peer Gynt:  
Ein Weh, gewaltsam, doch kurz –  
Peer Gynt:  
En voldsom, men kort, –

Peer Gynt:  
so auf zwei, drei Tage!  
Peer Gynt:  
for en to- tre Dage!

Anitra:  
Anitra lyder Profeten! Farvel! (Hun smækker ham et dygtigt Rap over Fingrene og jager i lynende Fart tilbage gennem Ørkenen.)

VI. I  
VI. II  
Vle  
Vlc.

28

Prestissimo.  $\text{♩} = 200$

Fg.  
Cor. 1 2 3 4  
Tr.  
Trb. 1 2 3  
Timp. D.A.

(Peer Gynt steht eine lange Weile wie vom Blitz gerührt.)  
(Peer Gynt står en lang stund som lynslagen.)

VI. I  
VI. II  
Vle  
Vlc.  
Cb.

arco Prestissimo.  $\text{♩} = 200$

36

Fl. a2

Ob. a2

Cl.

Fg.

Cor. 1 2 3 4

Tr.

Trb. 1 2 3

Timp.

VI. I II

Vle

Vlc.

Cb.

*fz*

This page of a musical score, numbered 202, contains measures 36 through 40. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cor.) in four parts (1, 2, 3, 4), Trumpets (Tr.), Trombones (Trb.) in three parts (1, 2, 3), Timpani (Timp.), Violins (VI.) in two parts (I, II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is common time (C). The Flute and Oboe parts are marked with 'a2' and have dynamic markings of *fz*. The Bassoon part has a dynamic marking of *fz*. The Horns, Trumpets, and Trombones parts have dynamic markings of *fz*. The Timpani part has a dynamic marking of *fz*. The Violins, Viola, Violoncello, and Contrabass parts have dynamic markings of *fz*. The score includes various musical notations such as notes, rests, and slurs.



45 \*)  
 Molto più lento, quasi moderato.  $\text{♩} = 104$

Fl.  
 Ob.  
 Cl.  
 Fg.  
 Cor. 2.  
 Tr.  
 Trb. 1, 2, 3  
 Timp.

(Peer Gynt zieht nach einer Weile, bedächtig und nachdenklich, die Türkenkleider ab, Stück für Stück. Zuletzt nimmt er seine kleine Reisemütze aus der Rocktasche, setzt sie auf und steht wieder in seiner europäischen Tracht da.)

(Peer Gynt lidt efter lidt adstadig og betøenksom, trekker om en Stund Tyrkerkløderne af, Stykke for Stykke. Til sidst tar han sin lille Rejsehue op af Lommen, sætter den på og står atter i sin europæiske Dragt.)

\*) Molto più lento, quasi moderato.  $\text{♩} = 104$

VI. I, II  
 Vle  
 Vlc.  
 Cb.

\*) (Dieses Stück ist hinzugefügt, um Übergang zu dem Folgenden zu bilden, ohne daß der Vorhang fällt.)  
 (Dette Stykke er tilføjet, forat kunne danne Overgangen til det Følgende, uden at Tøppet falder.)

52

Cl. *a2* *dim.*

Fg. *dim.*

Cor. 1 2

VI. I *più pp*

VI. II *più pp*

Vle *più pp*

Vlc. *più pp*

Cb. *più pp*

59

Cl. *pp*

Fg. *pp*

Cor. 1 2 *ppp*

VI. I *ppp*

VI. II *ppp*

Vle *ppp*

Vlc. *ppp*

Cb. *ppp*

Peer Gynt  
 (indem er den Turban  
 weit von sich fortschleu-  
 dert): Dort liegt der Tür-  
 ke, und hier steh' ich!  
 u s w.  
 Peer Gynt  
 (idet han kaster Turba-  
 nen langt fra sig): Der  
 ligger Tyrken, og her står  
 jeg! o. s. v.

19

# Solveigs sang

(10. scene)

## Solveigs Lied - Solveig's Song

(10. Szene)

(10th scene)

Un poco Andante

2 Flauti  
2 Clarinetti in A

Solveig

(Vorhang auf)

(Tøppet op)

Violini I

II

Viole

Violoncelli

Bassi

con sordino

con sordino

con sordino

sul G

con sordino

p

sul A

sul G

pp

8

Solveig, in sich versunken, hat soeben aufgehört zu spinnen.  
(Solveig, hensunken i sig selv, hun er just holdt op at stelle med Rokken.)

Der Win-ter magschei-den, der Früh-ling ver-gehn, ja der Frühling ver-gehn,  
Kan - ske vil der gå bå - de Vin - ter og Vår, bå - de Vin - ter og Vår

sempre tenuto

sempre tenuto

sempre tenuto

divisi p

pizz.

\*) tranquillo

13

*p* *mf* *p*  
*mf* *p*  
*cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

der Sommer mag verwel-ken, das Jahr ver-wehn, ja das Jahr ver - wehn, du  
 og næs-te Sommer med, og det he - le År, og det he - le År, men

18

A

Con moto

a 2

*p* *poco rit.* *a tempo* *f*  
*poco rit.* *a tempo*  
*poco rit.* *a tempo*  
*poco rit.* *a tempo*  
*poco rit.* *a tempo*  
 arco  
*p*

kehrest mir zu-rük-ke, ge-wiß, du wirst mein, ge-wiß, du wirst mein, ich hab es ver-spro-chen, ich  
 engang vil du komme, det ved jeg vist, det ved jeg vist, og jeg skal nok vente for det

22

tranquillo

Allegretto tranquillamente

(Leise singend, indem sie wieder spinnt)  
(Sagte nymnende idet hun sysler med Rokken.)

har-re treulich dein, ich har-re treu-lich dein. Ah!  
lov - te jeg sidst, det lov - te jeg sidst. A

30

Andante  
Tempo I

mf ... dim. ... poco rit. 3 ... dolce

39

**B**

(Sie hört auf mit spinnen.)

(Hun lader Rokken hvile)

Gott hel - fe dir, wenn du die Son - ne noch siehst, die Son - ne noch siehst.  
 Gud styr - ke dig, hvor du i Ver - den går, i Ver - den går

*sempre tenuto*  
*f* *p*  
*sempre tenuto*  
*f* *p*  
*sempre tenuto*  
*f* *p*  
*pizz.*  
*f* *p*

44

Gott seg - ne dich, wenn du zu Fü - Ben ihm kniest, zu Fü - Ben ihm kniest.  
 Gud glæ - de Dig, hvis du for hans Fod - skammel står, for hans Fod - skammel står.

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

49

Con moto

a 2

Ich will dei-ner har-ren, bis du mir nah, bis du mir nah, und harrest du dort o-ben, so  
Her— skal jeg vente til du kommer i gjen, du kom-mer i gjen; og ven ter du hist op-pe, vi

*p* *poco rit.* *mf* *a tempo* *f*

*p* *poco rit.* *a tempo* *f*

*p* *poco rit.* *a tempo* *f*

*p* *poco rit.* *a tempo*

arco  
*p*

53

tranquillo

Allegretto tranquillamente

(leise singend)  
(sagte nynnende)

*dim.* *pp*

treffen wir uns da, so tref-fen wir uns da!— Ah!  
troeffes der, min Ven, vi troeffes der, min Ven.— A

*divisi* *ppp*

*divisi* *ppp*

*divisi* *ppp*

*divisi* *ppp*

*pp* *ppp*

61

*mf* *dim.* *poco rit.*

*poco rit.*

*poco rit.*

*poco rit.*

*poco rit.*

Andante  
Tempo I

68

*pp* *dolce*

*pp*

*a tempo* *p* *cresc.* *f* *divisi* *pp*

*a tempo* *p* *cresc.* *f* *divisi* *pp*

*a tempo* *p* *cresc.* *f* *divisi* *pp*

*p* *sul C* *divisi* *pp*

*p* *sul D* *sul C* *pp*

*pp*



20

# Peer Gynt ved Memnonstøtten

(Innledning til 11. scene)

Peer Gynt vor der Memnonsäule - Peer Gynt at the Statue of Memnon

(Einleitung zur 11. Szene)

(Introduction to the 11th scene)

Largo. ♩ = 50

I, II  
4 Corni in F

III, IV

I  
Violini

II

Viola

Violoncelli e Bassi

8

Vorhang auf.  
Tæppet op.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

17

*f*

*pp*

*pp*

*pp*

*pp*