

Cavatina af Libussa

C. Kreuzer.

13

Allegro moderato.

Skjønne Toner i det Fjerne! Jægerhornets muntre Klang! o hvor hører jeg den

gjerne ly-de o-ver Fjeld og Vang! Freidigfrie Jægerliv! freidig-frie Jægerliv! J den klare Sommer-

himel, mellem Skovens Blomstervrimmel, o-ver Høi og o-ver Stie gaae vi Vildtet ei forbi. Freidigfri--e Jæ--ger-

liv! muntre To-ner! søde To-ner freidig-fri-ge Jæ-ger-ens-liv! du freidi-ge Liv! du lysti-ge

Liv! Hör i det Fjerne Hornets Klang! himmelsk toner Hornets Klang.

O hvor hører jeg den gjerne tone over Fjeld og Vang! over Krat og over Stie gaa vi

Vildtet ei forbi. J den klare Sommer-himmel, mellem Skovens Blomstervrimmel gaae vi Vildtet ei forbi, gaae vi

pp *cresc:*

Vildtet ei forbi, over Krat og over Stie, muntre To...ner! sø...de To...ner! freidig-fri...e

cresc: *tr*

Jæ...ger liv, det herligste Liv, det glædste Liv er Jæ...gerens Liv.

cresc: *ff* *ff*

p

Alla Polacca Allegretto.

The first system of musical notation consists of three staves. The top staff is a treble clef with a 3/4 time signature. The middle staff is a treble clef with a 4/4 time signature, containing a melodic line with a 'ff' dynamic marking and a 'deces:' instruction. The bottom staff is a bass clef with a 4/4 time signature, containing a rhythmic accompaniment with a 'p' dynamic marking.

The second system of musical notation consists of three staves. The top staff is a treble clef with a 3/4 time signature. The middle staff is a treble clef with a 4/4 time signature, containing a melodic line with a 'p' dynamic marking. The bottom staff is a bass clef with a 4/4 time signature, containing a rhythmic accompaniment.

Ladislaw.

The third system of musical notation consists of three staves. The top staff is a treble clef with a 3/4 time signature, containing a vocal line with the lyrics: "Nu muntre Dyr! jeg Roe Jer skienker nu". The middle staff is a treble clef with a 4/4 time signature, containing a melodic line with a 'pp' dynamic marking. The bottom staff is a bass clef with a 4/4 time signature, containing a rhythmic accompaniment with a 'p' dynamic marking.

muntre Dyr! jeg Roe Jer skiæn-ker nu . maac J tum - - - - le Jer i

Fred . Syg er min Siel! i El - - - - skovs Læn - - - - ker ! min

van - - te Lyst jeg kie - des ved, min van - - - - te Lyst ! mig fry - der

V: S:

ey mit Sværd min Bu-e, ey Jag-tens Færd, ei Vild-tets

The first system consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The music is in a minor key and 4/4 time.

Død; sig al-ting ta-ber i den Lu-e. Hun i mit aab-ne Hier-te giöd. Alt sig

The second system consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The music continues in the same key and time signature.

ta-ber i den Lu-e, Hun i mit aabne Hier-te giöd. mig fry-der

The third system consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The music concludes the system.

ey mit Sværd, min Bu - - e, ey Jag - tens Færd, ei Vild - - tets Død. Al - - ting sig

ta - - - ber i den Lu - - e, Hun i mit aab - - ne Hierte giød, Hun i mit Hier - - te

cresc:

giød. Nu mun - tre Dyr ! jeg Roe Jer skian - ker, nu mun - tre Dyr ! jeg Roe Jer skian - ker, nu

cresc: *dimin.*

maae J tum - - - - le Jer i Fred. Syg er min

cresc: *f* *dimin.*

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It contains the lyrics 'maae J tum - - - - le Jer i Fred. Syg er min'. Above the vocal line, there are dynamic markings 'cresc:' and 'dimin.'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. Both piano parts start with a 'cresc:' marking. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Siel i El-skovs Lænker, min van-te Lyst jeg kie-des ved; mig fryder

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Siel i El-skovs Lænker, min van-te Lyst jeg kie-des ved; mig fryder'. The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

ey mit Sværd, min Bu-e, ey Jag-tens Færd, ei Vild-tets Död. Sig al-ting

tr *fp* *smorz:*

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'ey mit Sværd, min Bu-e, ey Jag-tens Færd, ei Vild-tets Död. Sig al-ting'. The piano accompaniment includes trills ('tr') and a fortissimo piano marking ('fp'). The system ends with a 'smorz:' marking, indicating a ritardando.

ta-ber i den Lu-e, Hun i mit aab-ne Hier-te giöd. Alt sig ta-ber i den

pp *cresc.* *colla voce* *smorz.*

Lu-e, Hun i mit aab-ne Hier-te giöd. Alt sig ta-ber i den Lu-e, Hun i mit

p *dimin:* *poco rallent.*

aab-ne Hier-te giöd!

à tempo. *perdendosi.*

Cantabile. Dobra.

Dybt ind-gra- vet i mit Hjer- te

p. *f* *tr* *cresc.* *f* *fp* *p* *dimi:*

maa jeg hæ- re den- ne Smer- te; naar læ- ges den? naar læ- ges den?

f *dim.* *mf*

Ju- gen qvægen- de Slummer lin- dre kan min Kummer, in- - - - gen

p

in-gen, in-gen qvæ-gende Slum-mer jin-dre kan min Kum-mer.

dim.

f *p* *ritard.*

Dybt ind-gra-vet i mit Hjer-te maae jeg bæ-re denne Smerte, naar læ-ges

sp *sp*

den? naar læ-ges den? dybt ind-gra-vet i mit Hierte maae jeg bæ-re den-ne Smerte;

f *mf* *mf*

Allegro.

naar læ - ges den? læ - ges den? skiønne Stund, da ham jeg

ff *p* *fp*

skue - ed skiønne Stund, da ham jeg skue - ed, ham, for hvem mit Hier - - - te

fp *fp* *cresc.*

bræn - der, Kierlig - hed i Hier - tet lu - ed, den et Haa - - - bets Blik mig sen - der, skiønne

f *p* *f* *p* *fp* *fp*

Stund! da ham jeg sku - ed, ham jeg sku - ed, ham jeg

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The vocal line consists of three phrases: "Stund! da ham jeg sku - ed," "ham jeg sku - ed," and "ham jeg". The piano accompaniment includes dynamic markings of *fp*, *f*, *p*, *f*, and *p*.

sku - ed, ham for hvem mit Hier - te bræn - der,

Clarinetto Solo.

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "sku - ed, ham for hvem mit Hier - te bræn - der,". The piano accompaniment continues with the same dynamics. A section for the Clarinetto Solo is indicated by the text "Clarinetto Solo." on the bass clef staff.

ham for hvem mit Hier - te bræn - der.

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "ham for hvem mit Hier - te bræn - der." The piano accompaniment continues with the same dynamics and includes a *f* marking at the end.

dolce.
caland.

dolce
Maatte jeg ham en-gang mø-de!

Længs-ler i mit Hier-te glö-de! Elsk-te Ven! o kom i-

gien! Elskte Ven, o kom! o kom i - - - gien!

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is two sharps (F# and C#). The vocal line begins with a long note on 'gien!', followed by a melodic phrase for 'Elskte Ven, o kom! o kom' and ends with a long note on 'gien!'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present at the end of the system.

Maat_te jeg ham en-gang skue! Længsler i mit Hier-te

The second system continues the musical piece. The vocal line has a melodic line with trills marked 'tr' above the notes for 'Maat_te' and 'Længsler'. The piano accompaniment features a more active right hand with chords and eighth notes, and a steady bass line. A dynamic marking of *f* is also present.

lu-e, i Hiertet lu-e! Elsk_te Ven, o kom i - - gien! Elsk_te

The third system concludes the piece. The vocal line has a melodic line with a dynamic marking of *p* (piano) at the beginning. The piano accompaniment continues with a rhythmic pattern. A dynamic marking of *p* is also present in the piano part.

Stringendo.

Ven, o kom, o kom i --- gien, o kom i ---

gien, o kom, o kom i --- gien, o kom i --- gien! o

kom, o kom i --- gien, min elsk --- te Ven ! o

kom i --- gien! kom, kom i --- gien. Elsk --- te

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The vocal line contains the lyrics "kom i --- gien! kom, kom i --- gien. Elsk --- te". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *ho* above the vocal line, *cresc.* below the piano accompaniment, and *ff* below the piano accompaniment.

Ven, o kom igien, min elskte Ven, o kom!

The second system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The vocal line contains the lyrics "Ven, o kom igien, min elskte Ven, o kom!". The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *ff* and *fp* below the piano accompaniment.

The third system of music features a piano accompaniment on a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *fp* below the piano accompaniment.

Libussa.

Det er be-slut-tet! Ja jeg vil prøve ham! Jeg læ-re vil at kiende ham,

f *fp*

hans Siel og Hierte. Hvis ham min Glands og Høihed meer end den Elskte gielder,

da vaagner jeg af Kierlig-hedens korte Drøm, og kvæler Spiren til den her i dette Bryst. Og fast og

f *fp* *f* *fz*

38 *ff* Moderato.
roelig vil jeg da min Skiæbne bære. Bit_tre Smerte! tunge Skiæbne! dersom Kronen blænder ham;

ff *pp* *fp*

mf string. cres.
Bittre Smerte, tunge Skiæbne! O! bit_tre, tunge Skiæb_ne! hvis Kro_nens Glands og Høihed blæn - - - - der

fp *cresc.* *ff* *ff* *p*

ham. Dog med Stolt_hed vil jeg væb_ne, med Stolt_hed vil jeg væb_ne mit *dolce*

fp *fp* *fp* *fp*

Hierte mod sin Svaghed, be_sei_re Hiertets Svag_hed Ja! jeg vil standhaftig væ_re, standhaf - - - - tig

p *mf* *fp*

væ-re, stand-haf-tig væ-re; snart skal Prø-vel-sen mig læ-re, snart skal Prø-vel-sen mig

ff *fp* *fz* *f* *p* *f*

læ-re, om jeg vær-dig fin-der ham, snart jeg skal er-fa-re, jeg skal er-

f *sp* *sp* *sf*

fa-re, om han Trø-nen vær-dig er Ak! *pp* Bit-tre Smerte, tunge Skiæbne! der-som Kro-nen blæn-der

f *dim.* *calando.* *Tempo 1^{mo}* *mf* *pp*

ham! Bit tre Smerte, tun ge Skiæb ne! O! bit-tre Skiæb-ne! hvis Høi-hed blæn-

poco string. *cresc.* *fz* *ff*

--- der ham! Dog med Stolt-hed vil jeg væb-ne mit Hier-te mod sin Skam ja jeg

vil standhaftig væ-re, og væbne Hier-tet, væb-ne Hier-

-tet mod sin Skam, væbne Hiertet mod sin Skam, væbne Hier-

p *fp* *fp* *fp* *fp* *Allegro.* *cresc.* *f* *ff* *fp* *fp* *f* *mf* *fz* *dim.* *f* *f*

...tet mod sin Skam. *ff* Jeg standhaftig væ-re vil; jeg stand-haf-tig væ-re

The first system features a vocal line in treble clef and piano accompaniment in treble and bass clefs. The piano part consists of chords and moving lines, with dynamics ranging from *f* to *ff*.

vil. Hvad mig Skiæbnen sen-de vil, jeg stand haf-tig Alt med

The second system continues the vocal line and piano accompaniment. The piano part has a dense texture with many chords and moving lines. Dynamics include *fp*, *cresc.*, and *ff*.

Kraft vil bæ-re.

The third system shows the vocal line and piano accompaniment. The piano part has a more sparse texture with fewer chords and more melodic lines. Dynamics include *fz* and *ff*.

Allegro molto.

f

Saa bryd da frem, forborgne Glæde! smil i min haabopfyldte Sjæl; tag i mit Bryst paany dit Sæde!

skab der et varigt, himmelsk Held.

Allegro moderato.

See Kummerens Skyg-ger i Glæ-den for-svin-de, see Kier-ligheds Stier-ne i Ös-ten op-rin-de;

cresc. *f* *ff*

Eu Frydbestraalet Himmel leer. Kun Ro-ser jeg

f *tr* *p* *f* *p*

seer paa min skiön-ne Vei, det sø-de Haab fra Glædens Hjem be-drog mig

cresc.

ei. En frydbe-straalet Himmel smiler mig! see Haa - - - het med Ro - - - ser be - ströer min.

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

Vei, ja Haabet, det sø - - de, mig skuffed ei. O Glæ - de, o Glæ - de! jeg seer kun Ro - - - - -

p *f* *ff*

- - - ser paa min Vei; du sø - de Haab mig skuffed ei.

dim. *tr* *dim. e calando* V: S:

Allegretto.

Troe fa_s-te Ven_ners sör-gen-de Blikke mö_de mig ik_ke mö_de mig ik_ke.

pp

Ven_ners sör-gen-de Blikke mö_de mig ik_ke mö_de mig

colla voce

ik_ke. Haab_ful-de flam-me Kier_lig-heds Lu_er, Kierlig_heds Lu_er;

f *p*

pp *dolce*

Kummer ei tru...er meer det te Bryst. Tro...fa...ste Ven...ners

cresc. *f*

sör...gen...de Blik...ke mö...de mig ik...ke mö...de mig ik...ke Haabfulde flam...me

pp

Kier...lig...heds Lu...er, Kierligheds Lu...er; nu aander sa...lig Lyst i mit Bryst! Bryd frem, min Glæ...de!

pp Tempo 1^{mo}

tag her dit Sæde! See Kum--merens Sky--er i Glæ-de for-svin--de, see Kier--lig-heds

dim: e calando. pp

cresc. f

Stier--ne i Ö--sten op-rin-de! En frydomstraa-let

cresc. f ff fp

Himmel leer; med Ro-ser Haabet ströer min Vei, dets Smil mig skuffer ei, du

f p

sø - - - de Haab fra Glæ - - - dens Hiem! dit Smil mig skuf - - fed ei. Du

Blom - - - ster strøer min skiøn - - - ne Vei, du Haab! med Glæ - - - dens Ro - - - - - ser

sp *f*

Piu stretta.

strøer min Vei. Ja, Haa - - bet om - - staa - - ler min skiøn - - - - - ne

p *cresc.* *f*

Vei; En Krands - af Ro - - - ser sig slyn - - - ger om min

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

skiön - - - - ne Glæ - - - - des Vei! jeg seer kun Ro - - - ser paa min

Vei!

ff *Ped.* *

Andante con moto.

J Nat jeg dröm-te un-der- lig! paa

Her-sker-sæ-det saae jeg dig, i-fört en Fyr-ste dragt. Du Kro-nen paa dit Ho-ved

bar, din Thro-nes Him-mel tin dred klar af Æ-del-ste-nes

Pragt. Og ved din Si-de yn-de-rig en her- lig Viv til - smil-te dig, saa

cresc.

huld-rig og saa mild. Og man-ge stol-te Rid-de-re med

cresc. Yd-myg-hed sig böi-e-de. *f* Og

V: S:

svøer dig Tro-skab til, og svøer dig Troe-skab til. Og

p *f* *p*

Skov og Mark og Field og Dal sig slyn-ged om din Thro-nes Hal og

Borg og Stæ-der med. Og ud-af alle Fiel-de-ne Guldaa-rer

rigt fremglimre -- de i Glands og Her -- lig -- hed, og

The first system 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. The lyrics are written below the notes. The middle staff is the right-hand piano accompaniment in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is the left-hand piano accompaniment in bass clef, with a simpler harmonic line.

ud -- af Thro -- nen væl -- dig steg en kraf -- tig høi og her -- lig Eeg, saa

The second system also consists of three staves. The vocal line continues with the lyrics. The piano accompaniment maintains the rhythmic texture from the first system, with the right hand playing a more active role than the left.

vidt den bred -- te sig, i Skyg -- gen Føl -- ket jub -- le -- de og

The third system concludes the page. The vocal line ends with the lyrics. The piano accompaniment features a crescendo marking towards the end of the system. The right-hand part has a more complex texture with some sixteenth-note runs.

Fry -- de -- san -- ge to -- ne -- de; *f* hver

Læ -- be sig -- ned dig hver Læ -- be sig -- net dig!

p *f* *ff*

p