

Andante con moto.

Barcarole af: Fra Diavolo.

Auber.

Piano introduction for the Barcarole, featuring a treble and bass clef staff with a 6/8 time signature. The music is marked with a piano (*p*) dynamic. The treble staff contains a melodic line with grace notes and slurs, while the bass staff provides a rhythmic accompaniment with chords and single notes.

Guitarre.

Guitar accompaniment for the Barcarole, shown as a single treble clef staff. It consists of a series of chords and arpeggiated figures that support the piano introduction.

Marquis.

Vocal line for the Marquis, written in a treble clef staff. The melody is simple and follows the rhythm of the piano introduction.

Bag Gittrets tætte Gjemme, som Elskovs List skal tæmme, den skjønne Biancas

Pianoforte.

Piano accompaniment for the Marquis, shown as a grand staff (treble and bass clefs). The piano part features a rhythmic accompaniment with chords and single notes, marked with a piano (*p*) dynamic.

Piano accompaniment for the voice, shown as a single treble clef staff. It consists of a series of chords and arpeggiated figures that support the vocal line.

Stemme lød huldte Nattens Fred: See Mørket nu dölgerdit Fjed, Stjernerne ei blinke ned, her vinke Dig

Piano accompaniment for the voice, shown as a grand staff (treble and bass clefs). The piano part features a rhythmic accompaniment with chords and single notes, marked with a piano (*pp*) dynamic.

Kjerlighed, Elskte! i Nattens Fred, lyt til din Biancas Stemme til hende iil afsted!

til hende iil afsted, til hende iil afsted!

1. 2.

Til Elskov alt indbyder,
 Kun Droskens Sange lyder,
 Og Nattens Taushed bryder,
 Dog hörer jeg ikke dit Fjed!
 Om Dagen er Bedstemoer vred,

Og overalt, os til Fortred,
 Nu slumrer hun trygt i Fred!
 Elskte beving dine Fjed!
 Til Elskov alt indbyder,
 ||: Iil til din Glut afsted! :||

Barcarole af: Fra Diavolo.

Auber.

Guitarre.

Andante.

Tilsøes naar Stor-me tru - - - e, tidt, for sin Møe at sku - - - e Ha - vets Søn mo - dig
Naær ham Skin - sy - - - gen, trod - sig han mod den sku - - - ed og til - søes mun - tert

Pianoforte.

gik naar blothans ømme Lue lønnet blev med et Blik, dog altid lidt, altid lidt han fik! al - tid lidt, al - tid
gik med et Hjer - - te som lu - ed ved det ra - ne - de Blik! dog altid lidt, altid lidt han fik! al - tid lidt, al - tid

lidt, al - tid lidt han dog fik.
lidt, al - tid lidt han dog fik.

Allegro non troppo.

The first system of the score is a piano introduction. It consists of three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in common time (C). The treble staff contains a melodic line with many slurs and ornaments. The grand staff contains a rhythmic accompaniment with chords and moving lines. Dynamics markings include *f* (forte) and *p* (piano).

Lorenzo.

The second system begins with the vocal entry. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "Glad jeg hör-te hen-de si--ge, jeg". The piano accompaniment continues with a rhythmic pattern similar to the introduction. Dynamics markings include *p* (piano).

The third system continues the vocal entry. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "vil tilhö-re Dig! Dit Haab kan Lyk-ken gru-som svige, men tro - Du finder mig; ogen". The piano accompaniment continues with a rhythmic pattern similar to the introduction. Dynamics markings include *p* (piano).

An-den Du alt kan skjæn-ke Haand og Hjer-te glad, ak jeg dog ei, jeg ei den kan

skyl - - - dig tæn - - ke, som jeg til - - bad, som jeg til bad, o! jeg

ei, o! jeg ei den kan skyl - - - dig tæn - - ke som jeg til bad, - - -

son jeg tilhad.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "son jeg tilhad." and features a melodic line with a fermata over the first note. The piano accompaniment is in a 2/4 time signature and includes dynamic markings of *p*, *f*, *f* with an accent (>), and *p*. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line.

Til Kampens Fæ_rer vil jeg drage og

The second system continues the musical score. The vocal line has the lyrics "Til Kampens Fæ_rer vil jeg drage og". The piano accompaniment continues with similar dynamics and rhythmic patterns, including a fermata in the vocal line.

flye Dig falske Møe! for Min_det om Dig at for_ _ ja_ ge, med Glæ_ _ _ de jeg vildøe; mit hittre

The third system concludes the musical score. The vocal line has the lyrics "flye Dig falske Møe! for Min_det om Dig at for_ _ ja_ ge, med Glæ_ _ _ de jeg vildøe; mit hittre". The piano accompaniment continues with a consistent rhythmic accompaniment.

Had Dig skal forføl - ge, ak! men hvor jeg er, dog for mig selv, for mig selv jeg kan al - - - drig

döl - - - ge: Du er mig kjer, Du er mig kjer! for mig selv, for mig selv jeg kan

al - - - drig döl - - - ge: Du er mig kjer, Du er mig kjer!

Vexelsang af: Fra Diavolo.

Auber.

Andantino.

Guitarre.

Zerline.

Lorenzo.

Zerline.

dolce.
Tröst af det ven__li__ge Haab Du mod_tä__ge, Haabet os svig_ter med Kjerligheds Held! Bliv dog hos
Him_len Dit Fjed huld paa Val_pladsen fö__re! Gid jeg paa den maae ud_aan_de min Sjel! Davil jeg

Piano_Forte.

Lorenzo.

mig, det min Angst vil for_ja__ge, Far_vel, maaskee for e__vig Tid, far__vel! far_vel, maaskee for e__vig Tid, far__vel!
döe, for Dig hist at til_hö__re! Far_vel, maaskee for e__vig Tid, far__vel! far_vel, maaskee for e__vig Tid, far__vel!

Vexelsang af: Fra Diavolo.

Auber.

Allegro ma non troppo.

p stacato.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with a piano (*p*) dynamic and staccato articulation. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

Nylord.

Jeg gjerne saae, jeg gjerne saae, at all af Elskov for Dem leed, at all the fashionables

Musical notation for the first line of the song, including a vocal line and piano accompaniment. The piano part continues with the staccato pattern from the introduction.

streed, but foren Smiil af Dem at faae, det glad jeg saae, det glad jeg saae! det glad jeg saae! men altideen, med sin Lørgnet, somi Hal'en

Musical notation for the second line of the song, including a vocal line and piano accompaniment. The piano part continues with the staccato pattern.

efter en Komet, at have med paa Deres Vei, det vil jeg ei, det vil jeg ei, det vil jeg ei det vil jeg ei! no, no, no, no, no, no, no, no, God dan!

Musical notation for the third line of the song, including a vocal line and piano accompaniment. The piano part continues with the staccato pattern.

det vil jeg ei! nonono, no, no, no, no, no, no, Goddam! det vil jeg ei! det vil jeg ei! det vil jeg ei! det vil jeg

ei!

ff

2.

Jeg gjerne saae, jeg gjerne saae
 At De paa Moden altid var,
 At Diamonds og Silk' De bar,
 Og dertil mine Peng' lod gaae!
 Jeg glad det saae - jeg glad det saae!
 Men hvis Mylady De mig til
 En Mand paa Moden gjøre vil -
 You are in fault - jeg svarer nei!
 Det vil jeg ei - det vil jeg ei!
 No, no, no, no, no, no, God dam,
 Det vil jeg ei, det vil jeg ei!

3.

Pamela. Jeg gjerne saae, jeg gjerne saae
 At uden alt Coquetteri,
 For Pynt og Smigrerier frie,
 Med Dem trough life jeg kunde gaae!
 Jeg glad det saae - jeg glad det saae!
 Thi jeg af Smag og Karakter
 A little modest altid er;
 Men siger De - det vil jeg ei!
 Saa vil jeg ei - saa vil jeg ei!
 No, no, no, no, no, no, Mylord!
 Saa vil jeg ei, saa vil jeg ei!

Arie af: Fra Diavolo.

Auber,

Allegro.

Pianoforte.

Guitarre.

Zerline.

Ja, i Morgen Din jeg bliver, min Haand jeg

da Dig giver, og i Morgentil Dig, som Din Ko-
ne, önt jeg trykker mig; hvor mig Tan- ken hen-ri-vert hvor

The musical score is arranged in three systems. The first system features a piano introduction for the Pianoforte, with a treble clef and a 2/4 time signature. The tempo is marked 'Allegro.' and the dynamics range from piano (p) to fortissimo (f). The second system introduces the vocal line for Zerline, with lyrics in Danish: 'Ja, i Morgen Din jeg bliver, min Haand jeg'. The piano accompaniment continues with dynamic markings of f and p. The third system continues the vocal line with lyrics: 'da Dig giver, og i Morgentil Dig, som Din Ko- ne, önt jeg trykker mig; hvor mig Tan- ken hen-ri-vert hvor'. The piano accompaniment concludes with a dynamic marking of p.

The first system of the score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal line begins with a series of eighth notes, followed by a more melodic phrase.

Tanken mig henriver, jeg i Morgen Haanden gi - ver, Elsk-te, til Dig! Elsk-te, til Dig! Elsk-te, til Dig!

The second system continues the piano accompaniment from the first system. It features a complex texture with many sixteenth and thirty-second notes, creating a rhythmic and harmonic accompaniment for the vocal line.

The third system shows the continuation of the piano accompaniment. The vocal line is not present in this system, as it is a purely instrumental section for the piano.

Vi med hinanden ei vil

The fourth system continues the piano accompaniment. The music features a variety of rhythmic patterns and chordal textures, maintaining the emotional intensity of the piece.

The fifth system introduces a new vocal line on a treble clef staff, accompanied by the piano accompaniment. The vocal line begins with a melodic phrase that corresponds to the lyrics below.

støi - - e, som det te Æg-tepar gjør nu, thi min Lorenzo vil mig føi - - e, og jeg ham aldrig gjør jaloux.

The sixth system continues the piano accompaniment for the final system on the page. The music concludes with a series of chords and a final cadence.

Min Lo-ren - - zo, tro - fast Du er, Du paa mig med

dolce.

Til - - lid tæn - - ker, og Jordens største Held mig skjænker. Ja, i Morgen Din jeg

bliver, min Haand jeg da Dig giver, o! i Morgentil Dig, som Din Ko - ne ömt jeg tryk - ker mig; hvor mig Tan - -

ken hen-ri-ver, hvor Tanken mig henriver, jeg i Morgen Haanden gi- ver, Elsk-te, til Dig! Elsk-te, til!

Dig Elsk-te, til Dig!

Vel ik-ke jeg de Yn-der ei- er, hvormed My la-di glinre kan,

The image shows a page of a musical score. It features a vocal line with lyrics and a piano accompaniment. The score is written in a key with one sharp (F#) and a 3/4 time signature. The lyrics are in Danish. The piano part includes dynamic markings such as 'p' (piano) and 'f' (forte). The vocal line has several phrases with lyrics. The piano part consists of chords and melodic lines in both hands. The score is arranged in systems, with the vocal line and piano accompaniment grouped together. The lyrics are placed below the vocal line. The piano part is written on grand staff notation (treble and bass clefs). The score is a single page of music.

dog, naar jeg alting over-vei- - - - er, ei man be-klage hörnin Mand, nei, ei be- - kla- - - - ges han

Andante con moto.

kan! Af en Landsbyepige at væ- - re, seer jeg dog ganske tækkelig ud, ja, Lo- - ren- - zo! jeg gjør Dig

Andante con moto.

Æ - - re, ja Du faer dog en net lille Brud, ja, ja! Du faer dog en net lille Brud, ja, ja! Du faer dog en net lille

Tempo 1^{mo}.

pp

Brud!

Tempo 1^{mo}.

dolce.

O! Glæden mig hen_river, jeg i Morgen Haanden gi_ _ _ _ _ ver, Elskte, til Dig! Elsk

_ _ te, til Dig! Elsk_ _ te, til Dig!

The image shows a page of a musical score for piano and voice. It consists of several systems of staves. The top system has a piano part with a treble clef and a bass clef, and a vocal line. The second system continues the piano part and includes the vocal line with the word 'Brud!'. The third system shows the piano part and the vocal line with the lyrics 'O! Glæden mig hen_river, jeg i Morgen Haanden gi_ _ _ _ _ ver, Elskte, til Dig! Elsk'. The fourth system continues the piano part and the vocal line with the lyrics '_ _ te, til Dig! Elsk_ _ te, til Dig!'. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *pp*, *f*, *sp*, and *dolce.*. The tempo is marked 'Tempo 1^{mo}'.

Allegretto grazioso.

Favorit Romance af: Fra Diavolo.

Auber.

The first system of the score is a piano introduction. It features a grand staff with a treble and bass clef. The music is in 6/8 time and begins with a forte (f) dynamic. The right hand plays a melodic line with slurs, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Guitarre.

The guitar part is written on a single treble clef staff. It follows the melodic line of the piano introduction, with some chords and rests.

Zerline.

The vocal line for Zerline is on a single treble clef staff. It begins with a whole rest, indicating she does not sing in this section.

Pianoforte.

The second system of piano accompaniment. The right hand has a melodic line with a piano-piano (pp) dynamic marking. The left hand continues with a rhythmic accompaniment.

Paa Bjerget, dybt i

The third system of piano accompaniment. The right hand continues the melodic line, and the left hand has a steady eighth-note accompaniment.

The second system of the vocal line for Zerline. She begins to sing with a melodic line.

Sko_ven en tapper, væbnet Mand jeg seer lænet stolt mod sit Ge_vær, e_ne ham tro det er! han nærmer sig for_

The fourth system of piano accompaniment. The right hand continues the melodic line, and the left hand provides a rhythmic accompaniment.

vo -- ven med Kappen mørk og Fje-ren rød, for hans Dolk tidt Blodet flød, vildt lynet Oi - et Död!

f Skjel -- ver! rullende Tordnen p bra -- ger og E-cho høit gjenta -- ger: Diavolo, Diavolo, Diavolo!

f Skjel -- ver! rullende Tordnen p bra -- ger og E-cho høit gjenta -- ger: Diavolo, Diavo_lo, Diavo_lo!

Diavolo! Diavolo! Diavolo! dal ♩

2.

Sin Fjendeei han viger,
 Men slukker Hævnen i hans Blod.
 Qvinden bøier kun hans Mod
 Og seer ham tidt for sin Fod!
 Men mange skjønne Piger
 Som Pietro's Datter fængslet var
 Der med Smerte angret har
 Hun Elskov for ham bar!
 Skjelver! thi hvor hun end sig dölger
 Som Echo hende følger:
 Diavolo, Diavolo!
 Diavolo!

3.

Vist tidt ham Uret gjøres;
 De Skjønne Rygtet overdrev!
 Alt hvad dem ranet blev
 De paa hans Regning skrev,
 Endskjönt det ofte höres
 At fine Skjelmer tidt her gaae
 Snildt forklædte, for at naae
 Listen, de gruble paa!
 Skjelver! altid til Elskovs Klager
 Höit Echos Röst gjentager
 Diavolo, Diavolo!
 Diavolo!

4.

O Gud! vi dybt erkjende
 Din Naade vi har seiret ved,
 Atter smiler, Fryd og Fred
 Til vore Dale ned!
 Naar Stormen er tilende
 Den frelste Sömand synger free,
 Saa vi vor gjenvundne Roe
 Feire i landligt Bøe!
 Rolig vi Navnet nu gjentage
 Som før mon Skræk indjage:
 Diavolo, Diavolo!
 Diavolo!